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John C. Freund

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CENTURY TO HALT HOME SEASON FOR TOUR OF BIG CITIES

November 21 Date of Company's Last Autumn Performance in New York—Chicago Eight Weeks' Run Begins Two Days Later—Philadelphia and Boston Seasons to Follow—Altered Répertoire—Metropolitan to Be Sole Operatic Provider for Metropolis in Winter—Century Return in Spring

SOLE provider of operatic fare for New York after November 21 will be the Metropolitan Opera Company, as the Century company begins on November 23 an eight weeks' run at the Auditorium in Chicago. Such was the development of American operatic affairs announced on October 2. The Century company interrupts its season at its home opera house to begin its new rôle as provider of opera for the cities of Chicago, Philadelphia and Boston, which are without performances by their own companies. The Chicago season of the Century in the theater formerly used by the Campanini forces is to be followed by a season of some six weeks at Philadelphia's Metropolitan Opera House and later by a similar run at the Boston Opera House. A return to the Century in the Spring is the next movement on the schedule.

Otto H. Kahn, chairman of both the Metropolitan and Century directorates and a member of the Chicago board, concluded the negotiations for the appearance of the Century forces in Chicago, Sargent Aborn, of the Century management, being the representative of the company in the final arrangements made in the Illinois city.

Last of the Fall performances of the company at the Century will be that of Saturday evening, November 21. The new arrangement will necessitate a change in the repertoire of the company. "Madam Butterfly," "The Tales of Hoffman," "Aida," "La Bohème" and "The Jewels of the Madonna" will be given prior to the closing next month. "Il Trovatore," "Faust," "Pagliacci" and other works scheduled for an early production will be reserved for the second half of the company's New York season. Florence Macbeth, the American coloratura soprano, who was with the Chicago company last year, will make her New York debut November 3 in "The Tales of Hoffman" instead of November 16 in "Lucia."

There will be no performances of "Lohengrin" in German at the Century next week, as Gustaf Bergman, the Swedish tenor, will not arrive in New York in time to sing the title rôle. The work will be sung in English at its performances of that week. Mr. Bergman had booked passage on the *Rotterdam* from Rotterdam, but the sailing of that ship was announced last week as being uncertain.

Over the signature of John Brown, business comptroller of the Metropolitan, the following statement was sent out to the press last week from the Metropolitan Opera House:

Statement by the Metropolitan

"The Metropolitan Opera Company desires to contradict emphatically the numerous unauthorized and unofficial statements appearing in the press from time to time, concerning certain of its artists, which statements have been to the effect that these artists were doing military duty abroad, or that they had



Photo by Copperfield, London.

KATHARINE GOODSON

Noted English Pianist, Who Will Make her Sixth American Tour This Season
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been drafted into the armies of the various countries, or that they had been killed, etc., etc., and that they, consequently, would not appear here during the coming season.

"This company is in receipt of advices from its general manager, Mr. Giulio Gatti-Casazza, who is in Milan, to the effect that he fully and confidently intends that the Metropolitan Opera Company's regular season will open on November 16, as originally scheduled, continuing for twenty-three weeks, as heretofore, and that the same high grade of opera as that to which Metropolitan Opera patrons have become accustomed in the past will be maintained; that with the exception of but one or two of the German contingent, all the great artists of last season will positively appear at the Metropolitan Opera House during the season about to commence, all reports to the contrary notwithstanding."

Company Due November 1

Otto H. Kahn, chairman of the board of directors of the Metropolitan, on Tuesday, received by cable from Milan, Italy, the following message from Giulio Gatti-Casazza, general manager of the company:

"You can give positive assurance that season beginning November 16 will present same interesting program as established before beginning war. There will not be slightest lowering of standard. Caruso and all principal artists will positively appear, only uncertainty being Reiss and Gilly. Complete prospectus already sent; will arrive about October 10. I arrive with company November 1.

BERLIN UNSAFE FOR AMERICAN STUDENTS

Girls Urged by Woman's Club to Sail Home to Avoid Money Stringency

THAT American music students in Berlin are being urged by the American Woman's Club to return to their homes in American was announced in correspondence to the New York *Herald* from the German capital, under date of September 17. The correspondent states: At a meeting of the Executive Committee of the American Woman's Club called this week by the president, Mrs. James W. Gerard, it was resolved to keep the club pension open for as long a period as seemed expedient under existing conditions.

Mrs. Gerard is urging all young American girls who have come to Berlin to study to avail themselves of the opportunity offered by the relief committee from the battleship *Tennessee* of returning to their homes. While the majority of the students will follow this sound advice, there are others who persist in remaining, thereby incurring the risk, in many cases the certainty, of finding themselves later in financial difficulties, from which, it is argued, they have no right to expect to be extricated by the members of the resident colony, already taxed to the utmost by the heavy demands made upon their sympathies and pocketbooks.

It is the spirit of adventure which prompts many music students thus to disregard all friendly warnings, the same spirit which in the first instances and under normal international relations led them to come to Europe, ignorant as to existing conditions and inadequately provided with funds necessary for the proper utilization of the facilities offered by a course of European study.

Such music students as are generously provided with money are perfectly safe in remaining in Berlin, although the fact must be taken into consideration that the most valuable adjunct to music study here will be eliminated this Winter, namely, the big orchestral and choral concerts.

Humperdinck Première

The Royal Opera House will be closed except for sporadic events of a patriotic nature. The *Deutsches Opernhaus*, on the other hand, will resume its activity, presenting among other military works Dr. Engelbert Humperdinck's new opera "The Vivandière," the central figure of which is the doughty old Blücher.

Mrs. Selina O. Cottlow, mother of Augusta Cottlow, the American pianist, and Edgar Gerst, Miss Cottlow's husband, were members of a committee which recently organized a successful charity concert at the Palast Theater. American artists participating in the program were Miss Cottlow, Mme. Phadrig A'gon, the stage name of the American soprano, Mrs. Patrick Grant; Louis Persinger, second concertmaster of the Philharmonic Orchestra, and Arthur Van Eweyk, the Dutch-American baritone.

At the close of the program, when the bracketing of "The Star-Spangled Banner" and "Die Wacht am Rhein" brought the entire audience into participation, renewed proof was given of the singular unfamiliarity Americans have with the words of their national hymn. They were obliged to resort to a great deal of "tum, tum, tumming" in endeavoring to follow the strophes of "The Star-Spangled Banner," but came out strong on the spirited measures of the German hymn.

Symphony in Tactics

"A Symphony by General von Moltke" is the way in which Dr. Ernst Kunwald, the conductor of the Cincinnati

FRANK KING CLARK IS DEAD IN BERLIN

American Singing Teacher Had Won Unusual Success in Two European Capitals

It is announced in a despatch from Berlin that Frank King Clark, the American vocal teacher, died there on October 4, of cerebro-spinal meningitis. Mr. Clark, who was one of the foremost singing teachers that this country has produced, went to Europe in 1901 and established his studios in Paris. Fortune favored him and in a few years he found it necessary to reject fully as many pupils as he accepted. In 1907, upon returning for a short visit to Chicago, his home city, Mr. Clark declared to a representative of MUSICAL AMERICA that he was giving 102 lessons each week in Paris.

Indeed, so successful was King Clark in Paris that envious rivals industriously spread the rumor that he employed hypnotism. One story has it that, having been invited to tea by Mme. Marchesi, he mesmerized four of her promising pupils and quietly annexed them! Mr. Clark had been established in Paris only four years when he was the recipient of a rare distinction. The French gov-

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The Musician and the Tax Collector

Rudolph Ganz Objects to Suggestion that Foreign Artists Should Pay Tribute to Uncle Sam—Giving the Composer His Financial Due—How the German Musical Protective Union Operates—Novelties that Mr. Ganz Will Bring Out This Season

RUDOLPH GANZ, the Swiss pianist and composer, who lately arrived on the *Antilles*, hastened as soon as he landed to Worcester, to play the Tschai-kowsky concerto at the Festival. Thence he went to Washington and then Hackensack, and he will fill other engagements in the East in the immediate future. His first New York recital is set for October 18, at Carnegie Hall, and the proceeds of this concert will be donated to the Red Cross Fund.

Mr. Ganz did soldier's duty in Switzerland before coming here, but obtained leave of absence to fulfil his concert obligations in America.

"Switzerland is a neutral country," he said to the writer the other day, "but she found it necessary to mobilize her army in order to be ready for whatever might happen. She has an army of 400,000. You can imagine the amount of money this useless war costs that little country every day. The army is one-tenth of her whole population of 4,000,000.

"I can see no good in war of any kind; yet perhaps everything has some use in one way or another. Last year Berlin cried out against the vast number of concerts it was forced to listen to. There were 1,800 concerts in that city during the season, and only one-fifth of them all paid expenses or made any financial success. Berlin, and other German cities will be delivered from a superabundance of concerts this year!

"Yes, America will have great musical opportunities. I hope, however, that the suggestion recently proposed to tax the foreign artist who visits you professionally will not be adopted, for it does not seem to me quite fair. He comes here bringing his best to you; he comes to instruct as well as please the audiences that hear him. It is true that a few artists carry away large sums, but the rest of us are content with more moderate returns.

The Composer's Due

"As for the fact that the artist must pay for the right to perform certain modern compositions in public, I feel that that is right. There is a German Musical Protective Union, which regulates this. The artist pays a small yearly sum, thirty marks (\$7.50), to become a member. This entitles him to the right to play any modern composition in public. The amount is so small that the artist would rather pay it and have the benefit of the Union than stand outside and be obliged to pay separately for each modern piece he performs. In such

cases the rate is much higher. The proceeds from these fees is divided in this way: one-half to the Union, one-quarter to the publisher and one-quarter to the composer. It is a good arrangement for the composer, for otherwise he often receives the merest pittance for the work of years. There is the composer Taubmann, for instance, who wrote a fine



On the Left, Rudolph Ganz as a Swiss Soldier. Above, One of the Pianist's Latest Portraits

bring out one of the 'Fairy Tales,' op. 3, by Korngold.

"Egon Wellesz, a pupil of Schönberg and a young composer with a wonderful fund of melody, has written some good things. I will play his 'At Evening.' Then there is Blanchet. Of course, you know his work. There is a Suite of his called 'Turkey,' from which I have chosen one number, 'In the Garden of the Old Serail.' I will also play some of the new Preludes of Debussy; not that they are better than the older compositions of his, but they are new. An artist does well to preserve his enthusiasm for the new; he ought to keep pace with advancing thought; it keeps him young and buoyant.

"During the season I am planning to give some *intime* recitals, in which I shall play very comprehensive programs."

HARRIETTE BROWER.

FRANK KING CLARK IS DEAD IN BERLIN

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ernment conferred upon him the order of "Officier d'Académie," in recognition of his ability as an instructor. This was one of the first instances in the history of France of an American musician receiving so signal an honor.

After nine years of teaching in the French metropolis, where it is said his earnings approximated \$30,000 yearly, King Clark removed his studios to Berlin. His reason for this step was that Germany and Austria possessed a much greater number of opera houses than France and hence more opportunities for young singers. In Berlin the vocal teacher quickly acquired a very large following.

His Successful Pupils

Mr. Clark believed firmly that the American singing voice is the finest in the world. Among his numerous American pupils were Helen Stanley (Helen McGrew), who is at present a Century Opera prima donna; Ruth Ashley, engaged by the Munich Opera House; Estelle Wentworth, who has sung at prominent German opera houses; Ger-



The Late Frank King Clark, Noted American Vocal Teacher of Berlin

trude Rennyson, who was invited to sing at Bayreuth, and William Meyers, a California basso.

BERLIN UNSAFE FOR AMERICAN STUDENTS

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Symphony Orchestra, characterizes the operation of the seven German armies in France and Belgium. To a group of interested listeners this master of musical generalship held an impromptu harangue in one of the secluded walks in the Tiergarten, the burden of his peroration being that "the manner in which the military operations were arranged and executed could only be compared to the construction of one of Beethoven's splendid symphonies," and that, "aside from any patriotic feeling, it has been a purely aesthetic enjoyment to follow the development and systematic working out of the seven themes, musical speaking."

Dr. Kunwald told me that he had submitted the program of his opening concert to the executive board of the Cincinnati Orchestra and has chosen as the outstanding numbers Beethoven's "Eroica" Symphony and Richard Wagner's "Kaiser March." Dr. Kunwald has taken a booking on a steamship of the Holland-America line early in October.

Mme. Schumann-Heink sang at a big peace demonstration in Chicago on October 4, her offerings being a "Rienzi" aria and "Let Us Have Peace" by George Graff, Jr., and Ernest R. Ball.

KATHARINE GOODSON TYPIFIES MUSICIAN OF SERIOUS AIMS

A FIGURE in the piano world of today who has held her position intact in recent years is Katharine Goodson. Miss Goodson made the acquaintance of American audiences some years ago, when she showed herself at her very first performance one of the ablest pianists sent forth by the veteran Leschetizky. Since then she has returned to us many times and on each succeeding tour has shown that her name is one to conjure with.

On her tour here last season Miss Goodson revived the rarely heard Concerto in A Minor of Paderewski. She took it West and played it with the Minneapolis Symphony Orchestra and later in the Winter with the New York Symphony under Walter Damrosch in New York. It was natural that opinions would vary as to the intrinsic merit of the work, also that a work composed so many years ago by the distinguished Polish pianist-composer would sound a bit faded in 1913. Yet Miss Goodson devoted herself to a masterly performance of it with whole-souled enthusiasm and accomplished an act rarely paralleled, for concert pianists of the day do not

as a rule play their colleagues' compositions. But Miss Goodson's admiration for Mr. Paderewski as composer and pianist is such that she made the concerto one of the features of her last year's repertoire.

Always ready with new works, as well as an ardent apostle of the masters of the classic and romantic periods, Miss Goodson represents the type of well-balanced virtuoso who is more than a performer. She is a musician of serious purpose, interested in the best in modern musical art. To accomplish a hearing for it she is willing to inconvenience herself and put much time on the study of new works. An ardent MacDowell exponent, she has played this American master's sonatas on her recital programs. She is a true friend of the American composer. Recently she has interested herself in the piano compositions of Arthur Whiting with the result that several of his *études* will figure on her programs.

Her tour this season will open on January 1 and will again be under the management of Antonia Sawyer.

The New Opera in Hamburg, of which much was expected, will not give performances this season.

Wedding of Bessie Bell Collier, Boston Violinist

BOSTON, Oct. 3.—The wedding of Bessie Bell Collier, the Boston violinist, and William Ellery of Brookline, Mass., was solemnized this afternoon in the First (Unitarian) Church, this city. The bride was given in marriage by her father, E. Pomeroy Collier. John P. Marshall, organist of the Boston Symphony Orchestra, contributed an appropriate preliminary program. The wedding music of "Lohengrin" was sung in the balcony by the chorus choir of St. John's Episcopal Church, Newtonville, the director of which, Miss Leslie Kyle, is a close friend of the bride. To this music were set the words of Nathan Haskell Dole, "Joy Swell Your Hearts." The ceremony was performed by Rev. Charles E. Park, minister of the church, assisted by the Rev. William R. Cole, of Cohasset, Mass. At the betrothal part of the ceremony the choir sang "O Perfect Love," while the recessional music was Mendelssohn's "Wedding March." Many of Boston's music notables were seen in the assemblage at the church.

W. H. L.

Josef Holbrooke, the English composer, has written an "Imperial March" which was performed by Sir Henry Wood at a London Promenade Concert, September 17. There are frequent references in the composition to "Rule Britannia" and it ends with an apotheosis of the national anthem.

"BE NEUTRAL" TALK FOR ORCHESTRA MEN

Walter Damrosch Asks Players
of Symphony to Avoid War
Discussions

Absolute neutrality was the keynote of the speech delivered by Walter Damrosch, conductor of the Symphony Society of New York, to the eighty-five musicians who assembled at Æolian Hall on October 5 for the first rehearsal of the season. Mr. Damrosch said:

"As we have about thirteen nationalities represented in this orchestra, including all those now at war with each other in Europe, and as we shall be together in close companionship in New York and on tour for the next six months, it may not be a mistake for me to say a few words to you regarding the advisability of following our good and great President's advice and to maintain a coherent neutrality regarding the terrible European war. I know that such an attitude may be difficult for some of us. Artists feel all things intensely and many of you have ties of love and traditional loyalty which bind you to your mother country. But I think your life in America has taught you, as it has me, that the real cause of this war is what we consider an unreasonable race hatred which should have no place among people of to-day.

"This orchestra is abundant proof that life under the beneficent and impartial institutions of a free country does away with race hatred and many race prejudices. During the many years that I have traveled throughout this country with you and through the many weeks and even months that you and I have spent in closest contact on long railroad journeys, I have never known a quarrel to arise between any members of this orchestra because of the fact that one was a Teuton and the other a Slav or a Frenchman. Life in America makes us realize that we are all human beings and that there is no inherent reason why one race should hate or despise the other. As Americans you have had the opportunity in our orchestra to come into closer friendly contact with other Americans of different birth or racial descent and you have realized that they, too, had attained their place in this orchestra because of real ability."

Six precepts were laid down by Mr. Damrosch, and the musicians were cautioned to bear them in mind. The musicians were told to remember that they are all Americans, no matter where they were born; to open no discussion as to "who started it" to realize that patriotism and bravery, culture and civilization are not confined to the countries of their birth; to be thankful that they are in a peaceful country, and to permit themselves to be moved to pity instead of anger.

"GUEST" PERFORMANCES FOR AMERICAN SINGERS

May Scheider Thinks Metropolitan
Should Give Our Artists, Now With-
out Positions, an Opportunity

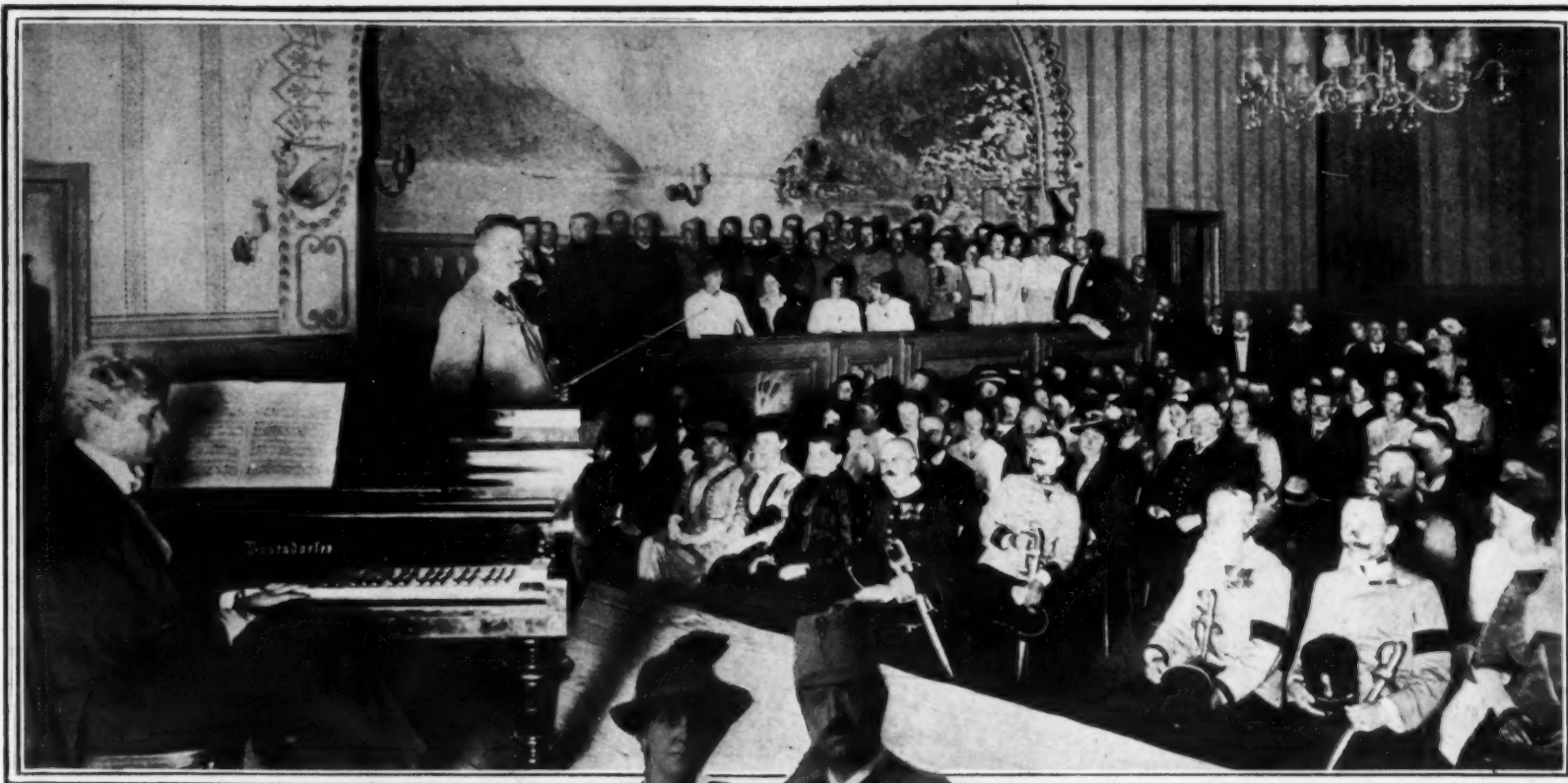
That the Metropolitan Opera Company should inaugurate a series of "guest performances" this season to enable some of the prominent American singers who have been obliged to sacrifice their positions abroad to appear in their own country is the suggestion that was made this week to MUSICAL AMERICA by May Scheider. Miss Scheider is a soprano who returned recently from Germany, having appeared with success at the Royal Opera in Karlsruhe.

"There are a dozen or more American singers of prominence now in this country or planning to return here who deserve the opportunity to make a 'guest appearance' at the Metropolitan," said Miss Scheider. "These singers have won renown abroad and are thoroughly experienced in operatic routine.

"If the Metropolitan would open its doors to them for only one trial—one opportunity to appear in New York—the plan would serve not only to help the singers but would enable the management to become acquainted with the abilities of Americans who could be of service in the future make-up of the company."

WITH FRITZ KREISLER AT THE FRONT

Mrs. Kreisler Gives Readers of "Musical America" Intimate Account of Her Husband's Injury in Battle at Lemberg—"Martial Feeling Brushed Away the Artist in Me," Says Noted Violinist in Interview at Vienna, Where He Is Being Cared for by His Family—"The Music of Shrapnel Makes at First a Ghastly Sound," He Declares



MANY conflicting reports have been published in regard to the whereabouts and condition of Fritz Kreisler, the Austrian violinist, and these have caused no little anxiety among his many friends and admirers in America. Direct from Vienna the following letter to John C. Freund, editor of MUSICAL AMERICA, was received from Mrs. Kreisler on Monday morning, October 5, and contains the first authentic statement published up to date:

Vienna, No. 4 Starhembergsgasse,
September 16, 1914.

Dear Mr. Freund:

I take the liberty of sending you a few pictures and a clipping from the Vienna paper, as it may be of some interest to your readers who know of my husband. He has been at the front since the beginning of August and was injured at the battle of Lemberg. In a night attack of Cossacks he was ridden down by a horse and met with a rather painful and tedious accident to his leg and a slight wound on his shoulder. That is almost better, but the leg will probably bother him for a couple of months.

Of course, he looks very worn, not having been out of his boots in three weeks, and in all that time never undressing, but sleeping only cot-naps and under the heavens. But I hope soon to have him his usual self. But such experiences leave an indelible stamp on one's soul. If you can, try and create an atmosphere for peace with your paper and all other powerful papers you may have connections with.

Although I believe Austria and Germany are fighting a humane and right cause, yet the loss of life everywhere is awful. I have had many opportunities of judging (as I have been actively employed day and night in the Red Cross) of our just and kind treatment of our enemies; it is more than I can say of the others, as the use of "dumdum" bullets and machines has been positively proven.

Urges Peace

Try and do your best to stop this cruel war. It is dreadful to have to feel an enmity to any nation or race.

JULIA CLAUSSEN RETURNS

Reaches Chicago After a Peaceful Summer in Sweden

CHICAGO, Oct. 5.—Julia Claussen, the Swedish mezzo-soprano, arrived from Europe last week much improved physically by her several months' vacation. After completing her operatic engagements in Paris and London, she repaired to Sweden and visited various resorts there, spending one month at Saltsjebaden, taking the cure.

Captain Claussen who returned to America with his wife, explained that



Fritz Kreisler Appearing in Concert at Leoben, Steiermark, on August 12 for Red Cross Before Leaving for Front. Below, Mr. and Mrs. Kreisler. The Picture Shows the Garb Mrs. Kreisler Wore Before Her Red Cross Costume Was Ready.

Pardon my troubling you, but I do want everyone to help.

With very kindest greetings in which my husband joins me. Believe me, Sincerely,

(MRS. FRITZ) HARRIET KREISLER.

With the above letter was sent the *Neues Wiener Tageblatt* of September 16. In it there is related Mr. Kreisler's being in Ragaz in Switzerland when war broke out, arranging his concert tour in which Paris, London and St. Petersburg were to be the principal cities visited. He hastened at once to his regiment. His wife, who is characterized by this journal as "a brave American" (*eine tapfere Amerikanerin*) at once gave her time to the preparing of aid for the soldiers.

Kreisler's place in the army was with

that portion of it which operated southwest of Lemberg. Then is related the manner in which the distinguished violinist was wounded in the night attack by Cossacks. On September 11 he returned from the scene of battle to Vienna, where he is now being cared for by his family. He was given a four weeks' leave of absence to recover and will doubtless spend the time in Baden. Mr. Kreisler told a reporter of the *Neues Wiener Tageblatt* the following:

"As an artist one lives in one's own world; one has one's own particular experiences and emotions. But I can say that as I hastened to the banner of my regiment I was overcome by a feeling which brushed away the artist in me. Scarcely had I donned my uniform when I felt myself a soldier, filled with the spirit of war.

Life in the Trenches

"The shrapnel howled. This music makes at first a ghastly sound, but one accustoms oneself to it quickly. Thus I lay in the trenches talking with our men and waiting for the night. There was moonlight. Every night the pack-animals brought up warm food. No elaborate banquet ever tasted so well to me as this simple, healthful fare! The general atmosphere was such that the soldiers in my company played cards by moonlight in the trenches. Our men wanted to go into the fight at once, and it was difficult to restrain them. When one fights with such troops, men whose souls are filled with enthusiasm, when one sees acts of heroism before one daily, one knows no hardship. One is made younger and given new strength.

"For twelve days I was continually in my clothes, but it caused me no inconvenience. Every night I slept on the wet grass with no cover but my coat. Had I done this as a civilian I suppose I would have gotten pneumonia from it! But in the field I didn't even have a cold. All one's senses sharpen themselves. One sees and hears more keenly. And in the field the ordinary man is the officer's friend.

"So I cannot wait for my recovery when I shall immediately rejoin my regiment and meet again my comrades who, in a very short time, have become very dear to me."

he was relieved from Swedish army duty through the circumstance that the government did not take all available military men into service. He is a captain in the navy. Some 600,000 men had been mobilized, he said. Sweden, he thought, would most likely take sides with Germany, should it become necessary to go to war.

The Claussens came to America on the *New York of the American Line*, sailing from Stockholm by way of Gothenburg and Scotland.

Mme. Claussen was disappointed in not meeting Carolina White and Paul Longone, as intended, at Capri last Summer, but the war made that meeting an

impossibility. During the singer's absence her daughters, Sonia and Bojan, have been attending school in this city.

On October 15 Mme. Claussen begins her many concert engagements for this season. She will travel to Portland, Everett, Seattle, San Francisco, Salt Lake City, Minneapolis, St. Paul, Kansas City and then will be heard in Chicago and Eastern cities, including New York. Many of these engagements are with symphony orchestras. M. R.

Success in music is defined by David Bispham in the *Opera Magazine* as "not so much a matter of places and persons as of pains and personality."

AUER, MASTER OF MASTERS, AS HIS PUPILS SEE HIM

Florence Hardeman, Recently Returned Violinist, Gives Her Impressions of Russian Pedagogue as Teacher and Intimate Recitalist—Thorough Preparation at Home for This American Before She Went Abroad for Study

FINDING herself back in America a year sooner than she had expected Florence Hardeman, a young American violinist, came into New York two weeks ago, having made her way out of Germany in spite of war and all its obstacles. From Loschwitz, near Dresden, comes this young artist, for she was working with Leopold von Auer at his Summer home in Germany. Thither she had accompanied the great violin master after spending the Winter under his guidance in Petrograd.

"Really," confided the violinist to a MUSICAL AMERICA representative a day or two after her arrival, "I didn't intend to come back, war or no war! I wrote my friends in America that I would stay on with the Professor and continue my studies till the war was over. But Professor Auer, though a Hungarian by birth, is a Russian citizen, and his position in Germany is at present an uncomfortable one. The Germans searched his house as soon as war was declared against Russia. The people in Loschwitz, many of them having fathers and sons in the war, did not take kindly to our violin practising. Professor Auer hasn't touched his violin since the war broke out. He had intended to go with a group of us, his pupils, to Switzerland or some other neutral country and teach there during the war. But the Germans won't let him out of Germany. How he wants to go back to Russia! You know he is so enthusiastic over his Russian pupils, 'his boys,' he calls them, at the Conservatory in St. Petersburg.

Left Solo Work for Study

Miss Hardeman was not one of those American music-students who go abroad unprepared. She had studied carefully and seriously in Cincinnati. There she



With Florence Hardeman, the young American Violinist, in the Russian Capital. Off for an Hour's Skiing. Miss Hardeman (on the right) and Some Fellow Students Enjoying Skating in Petrograd

graduated from the College of Music and won two gold medals. She also did post-graduate work at the college. Likewise she had to her credit some experience as a soloist, with the Cincinnati Symphony Orchestra under Leopold Stokowski playing the Mendelssohn Concerto with success before she set foot on European soil. Further appearances were made as soloist with Sousa on an extended tour and again for a shorter tour; and in the South she played under the Radcliffe banner. Arriving in Europe she had considerable on which to build. She spent a year in Berlin studying with Arrigo Serato, the Italian violinist, who makes his American debut this Winter. With Mr. Serato she accomplished much and she pays him a high tribute for the work he did with her.

Auer, has been, however, the goal of most violinistic aspirants since the famous trio Parlow, Zimbalist and Elman have graced the public platform. And

to the master of three violin masters she went. Enthusiastic is this American girl about Leopold von Auer. She, like Kathleen Parlow, cannot tell you enough about his wonderful art. She is a grateful pupil, one who realizes the amount of good which her study with him has brought her.

Heard Conservatory Classes

"The Professor is a master of the violin in the truest sense," she declared. "But one should not expect that he will bother about the things which the student must attend to for himself. He gives you an immense amount of work to do and if you shirk, it is your own fault. In Petersburg I had a lesson from him every ten days. What those lessons mean one can only know when one has experienced them! A vast amount of music is assigned for the next lesson and one must work very hard to get it ready for him. Americans, you know, are not ad-

mitted to study with him at the Conservatory. We had private lessons, but I was allowed to go to the Conservatory and hear his classes."

Miss Hardeman related that Professor Auer is still a wonderful player. Last Winter he played the Beethoven Concerto at one of the symphony concerts in the Russian capital. And he gave some chamber music evenings with Mme. Esipoff, too. "It was a privilege to hear him play the Beethoven and an unforgettable experience. Such mastery and authority as Professor Auer has is rare. And his cadenza to the Beethoven is superb! With Mme. Esipoff he played among other works the César Franck sonata. An ensemble such as these two masters of their art presented cannot be achieved by many. Their years of experience, their association with the best in musical art for decades enable them to play with a poise and complete mastery which touches perfection." A. W. K.

NEW CONDUCTOR FOR ENGLISH 'LOHENGRIN'

Ernst Knoch Makes Century Début—Performance Vastly Better than Last Year's

It will be recalled that the Century's experience with "Lohengrin" early last season was something in the nature of a catastrophe. Brought forward after an absurdly insufficient amount of preparation the opera was atrociously manhandled and principals, choristers and orchestra were constantly on the brink of disaster. The lamentable happenings of that evening moved the present writer to note that "not even the utmost inclination toward critical leniency sufficed to conceal the fact that a more deplorable misrepresentation of a masterpiece had seldom been given on a New York stage." Those in power at the Century quickly realized that Wagner spelled perdition for their forces under the circumstances that then prevailed and subsequent Wagnerian intentions were promptly renounced.

Last Tuesday evening "Lohengrin" was again essayed, this time with very different results. It had been adequately rehearsed, and the stage and choral direction were in skilled hands, while the orchestra, unlike its predecessor, could do more than grope its way through the score in fear and trembling. Wagner—even early Wagner—is as yet very far from smooth sailing for the Century forces; but, though there were rough spots and ragged edges aplenty on Tuesday the performance was earnest, sincere and, on the whole, effective. It was forceful and red-blooded, if deficient in

subtle, poetic elements and delicate degrees of light and shade. Details of stage action were rather less minutely and carefully wrought than in "Romeo" and "Carmen," but the handling proceeded effectually on the more conventional lines. Spirit distinguished the singing of the chorus throughout, though there were several perilous and unpleasantly protracted excursions from the pitch.

A new conductor, Ernst Knoch, one of whose distinctions is said to lie in a certain resemblance he bears to Wagner, won himself a reasonable degree of approval by his very energetic treatment of the score. Refinement and poetic insight may not be among Mr. Knoch's outstanding qualities, and he is much addicted to fast tempi. But he possesses dramatic energy and understands how to build climaxes that strike home.

Bettina Freeman as *Elsa*, Louis Kreidler as *Telramund*, Henry Weldon as the *King* and Graham Marr as the *Herald*

carried off chief honors among the principals. Miss Freeman's *Elsa* is an eminently satisfactory impersonation revealing a sure knowledge of the traditions of the part. Vocally it had some very worthy features. Mr. Kreidler's *Telramund* was worthy of that painstaking artist and Mr. Marr proved himself a better *Herald* than we have heard at the Metropolitan in some time. Mr. Weldon was not in his best voice but he was praiseworthy. A newcomer, Augusta Lenska, was much overweighted by the demands of *Ortrud*. Morgan Kingston lacks the poetic inwardness necessary for *Lohengrin* and his voice does not show to advantage in the music.

The English translation used was practically the same as the wretched one employed last year. It seems strange that in their zeal to acquire good translations of opera texts the management should have done nothing in behalf of the greatest and by far the most poetic opera in the repertoire of the house. H. F. P.

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WITH CENTURY'S NEW "ELSA" IN A PRE-REHEARSAL CHAT

Before Sleeping Footlights of the Opera House, Bettina Freeman Tells Some of Her Artistic Experiences—Stimulus of an Exacting Rôle on Vocal Development—This Wagnerite a Neutral by Ancestry

WITH a "Lohengrin" score tucked under her arm, *Elsa* sat talking with *Escamillo* and two or three other operatic characters just inside the stage door at the Century Opera House. The *Elsa* was Bettina Freeman, and as the hands of the waiting room clock signified eleven the soprano greeted a MUSICAL AMERICA representative who had come that morning for a pre-rehearsal chat.

"Perhaps we would better try the quiet of the green room," Miss Freeman ventured. After the pitfalls of the dismantled stage had been crossed, it was found that the iron door leading to the green room was adamant in its refusal to admit the besiegers. Thus Miss Freeman and the visitor seized wooden stools from the property man's realm and planted themselves square before the sleeping footlights. A section of scenery shut off the light of the stage, and darkened was the auditorium, from the direction of which came the sounds of an orchestra rehearsal of "Lohengrin."

"My, but I'm glad to hear Wagner after a week of Rossini!" exclaimed Miss Freeman. "You see, I'm a devoted Wagnerite."

Her Four-Fold Lineage

No musical neutrality is violated by this soprano with her devotion to the works of the German master, for by birth she is quadruple in her affiliations. "My racial make-up is this," she explained, counting off the divisions on her fingers: "One-fourth French, one-fourth Ger—I mean, Saxon, another fourth Polish and a fourth American. My mother is French and I am much worried about my relatives in Paris (who are very dear to me), for we have not been able to hear from them."

Artistically Miss Freeman's relations have chiefly been with America and Great Britain. She testifies that much of her vocal progress has been due to the exactions of one rôle. "When I sang at the Boston Opera," she instanced, "it was at the start of my career and my voice was the undeveloped voice of a young girl. Consequently, leading parts did not fall to my lot. Now, it happened that the Beecham company in England was looking for a singer to play *Antonia* in 'The Tales of Hoffman.' Mr. Thomas Quinlan asked me if I would go over there and take the part. 'Oh, no, I couldn't think of attempting it!' I cried. '*Antonia* requires more of an upper register than I've got and it would be too taxing on me.' 'Nonsense!' said Mr. Quinlan after he had heard me run through some of the music. So I went abroad and joined the Beecham company. Do you know, the stress of singing *Antonia's* music for many weeks on tour actually lifted my voice and gave me a full upper register such as I'd never had before."

Besides her tours with the Beecham and Quinlan companies, Miss Freeman appeared successfully at Covent Garden, one of her interesting experiences being her creating of the title rôle of Raymond Roze's "Joan of Arc."

A Prompter's Predicament

One of the difficulties encountered in presenting opera in English was observed in London by the soprano to her great amusement—namely, the difficulty of getting the singers to use a uniform translation. "I remember a cast of 'Tannhäuser' in which one of us used the Breitkopf and Härtel edition, another the Schott edition, still another the Novello, while a fourth sang in German. Imagine the plight of the prompter! The poor fellow had four books in front of him and he was madly shuffling them to and fro, trying to follow the lines of the different characters. His evolutions had me inwardly convulsed, yet I preserved the outward bearing of the saintly *Elizabeth* with great difficulty."

A feminine figure being dimly discerned in one of the front orchestra chairs, Miss Freeman here called out, "Oh, Mother, come and join us." Then

she added, to the visitor, "My mother has been with me almost constantly ever since I started out on my career. I think two months is the longest time I've ever been away from her."



Bettina Freeman, Dramatic Soprano of Century Opera. On Left: As "Joan of Arc" in the Raymond Roze Opera. Right: Miss Freeman and Her Friend, "Lord Sholto Douglas"

lights at the switchboard, Miss Freeman recalled, "It was a fire at a switchboard in Leeds that made me interpolate some touches that Wagner did not intend in the character of *Elizabeth*. At the time of this 'Tannhäuser' performance I had a bad cold and while I could faintly detect the smell of fire, I couldn't tell what direction it came from. (You see, it was the second act and we were shut in by the setting of the Hall of Song.) The fire broke out at the switchboard just as *Tannhäuser* had sung of *Venus*, after which all the women rushed horrified off the stage.

"Many of the audience had never heard the opera before and they thought that the women had fled because of the fire. Whereupon a nice young panic began. Now, I had no idea where the fire was, but I was the only woman on the stage and I saw it was up to me to stop the panic. So I began to shout at the top of my voice—"

"You're hardly stating it fairly," interrupted her mother. "She stepped to the front of the stage," she explained, "raised her arms and, addressing herself directly to the audience, sang as loudly as she could."

"Well, it began to have its effect upon the panicky ones," continued Miss Freeman, "and by the time some of the managers had gone through the house reassuring them, the panic subsided and some who had left the house returned to the performance. And I never knew where the fire was! Would you believe it, even the asbestos about the switchboard was burned. Fine asbestos, eh?"

At this moment a Century stage hand moved aside the intervening bit of scenery.

"Heavens, we are discovered!" ejaculated *Elsa*—as *Ortrud*, *Telramund* and several other Wagner personages were revealed, ready for action in the "Lohengrin" rehearsal.

K. S. C.

SAYS NORDICA EARNED ABOUT \$65,000 A YEAR

Romayne Simmons, Who Was Singer's Secretary, Testifies in Proceedings Concerning Settlement of Estate

Testimony as to the earnings of the late Mme. Lillian Nordica was given in the Surrogate's Court, New York, October 2, by E. Romayne Simmons, who was the singer's secretary and accompanist. The testimony was offered in discovery proceedings brought by Leslie J. Tompkins, temporary administrator of the estate.

Mr. Simmons said that Mme. Nordica's earnings were about \$65,000 a year during the eighteen years in which he was associated with her. This, he explained, did not include the large royalties which she received for phonographic records. He testified that it would be impossible for him to estimate the balances in various banks because of Mme. Nordica's method of drawing checks. She often wrote checks without entering them on the stubs, he said, doing this on many occasions, because she wished to give freely to friends without making any record of her charities. Mr. Simmons said that he had a claim for nearly \$5,000 against the estate.

Two wills made by Mme. Nordica have been filed, one in New York City and one in New Jersey. In the former, the singer left practically all her estate to her sisters. Mr. Simmons described the drawing up of this will on shipboard when Mme. Nordica was bound from Australia to Batavia, Java. The instrument was drawn by former Governor Alva Adams of Colorado. Then came the shipwreck and Mme. Nordica was removed to a hospital on Thursday Island. Mr. Simmons said he was not present when the will was executed. A prior will, the one filed in New Jersey, is said to have left practically all the estate to Mme. Nordica's husband, George W. Young, the banker.

On September 30 Surrogate Cohalan signed an order directing a representative of the American Graphophone Company to appear and testify in regard to the settlement of the estate.

Concerts for Allen Hinckley

Allen Hinckley, the American bass, whose plans for the season have been made indefinite owing to the cancellation of the Chicago Opera season, arrived in America last week. Mr. Hinckley will probably remain in America and will be heard in concert.

Stojowski Returns to Teaching in New York

The von Ende School of Music announces the return to America of Sigismund Stojowski, the noted pianist and composer, who resumes his teaching at the von Ende School, New York.

Arthur de Greef, the celebrated pianist and composer, whose performances of Grieg's concerto was thought by the composer to be ideal, is fighting in the Belgian army.

Because of the interest shown in the concerts given in Prospect Park, Brooklyn, this season, Commissioner Raymond V. Ingersoll announced that bands would play there through October 11.

Andreas Dippel has engaged Eleanor Painter for the prima donna rôle in "The Lilac Domino," the French operetta which he will present at the Forty-fourth Street Theater, New York, during the week of October 19.

OCTOBER 12

The last day for advertising copy for the
**SPECIAL FALL ISSUE of
MUSICAL AMERICA**

Edited by John C. Freund

which will appear Oct. 17, 1914

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"And then you got homesick and hurried back to me," supplied the now-arriving parent. Be it observed, in passing, that the gallant phrase, "you seem more like her sister," could scarcely ever be applied with more fidelity to truth than it is in the instance of Miss Freeman's mother. The soprano's own view of the case is that it is her mother's eager interest in her career which makes the two "just like sisters." "She gives me sympathy—every singer needs that," remarked Miss Freeman. "But what is more, she is wise enough to administer just the right proportions of sympathy and criticism—a critic right in the home."

The third member of the singer's household, and one whose capacity is to offer sympathy rather than operatic criticism, is Lord Sholto Douglas, the titled canine who appears with Miss Freeman in the appended snapshot, which was taken in London. Lord Sholto's chief concern at present is far removed from grand opera, as it is the growing of a new coat of his shaggy hair.

As one of the stage staff shifted some

DENIES WAR HALTED OPERA IN CHICAGO

George Hamlin Declares Fear of
Financial Losses Was Behind
Directors' Decision

CHICAGO, Oct. 5.—The Chicago Tribune says to-day:

The financial backers of the Chicago Grand Opera company seized upon the outbreak of war in Europe as a good opportunity to drop a "hot potato," according to George Hamlin, tenor, who has returned from Europe. Mr. Hamlin expressed the opinion yesterday that the opera supporters used the war as an excuse rather than as a valid reason for deciding to furnish the city with no opera this Winter.

The directors of the company issued an announcement attributing their in-

ability to obtain artists as the reason for not following out their program this year. Mr. Hamlin asserts there is plenty of talent to be had for the asking and the promise of American dollars.

"The backers of the company fear a repetition of the losses of last year," he said. "The company made money in Chicago, but the losses came on the disastrous tour to the Pacific coast."

"The situation here is very much as it is in Milan, where one man practically supports the opera. There will be no opera there this season, as this man is glad to use the war as an excuse to obtain a respite from his annual appropriation. I suppose the patrons of opera in Chicago feel, too, that their pocketbooks need a rest."

"It is nonsense to say you can't get artists. The singers in Italy are only too glad to come over. Lots of them are idle. Some difficulty may be had, however, in getting good choruses."

The few directors of the company who could be reached last evening declared that they had nothing to add to their original statement. One of the backers, who asked that his name be not used, admitted, however, that the financial question probably had a lot to do with canceling the program.

"Many of us have contributed a great deal of money toward establishing opera on a sound basis in Chicago," he said. "We lost last year. Candidly, we don't know just what we would have done if this war hadn't happened along."

German Musicians Secede from International Association

The New York Times reproduces the following Copenhagen dispatch, dated September 5: "There is a great outcry in Germany as a result of the action of the International Music Association, which is the largest in the world and contains most of the world's famous musicians, in deciding to exclude all German members because of the war. Herman Kretschmar, president of the German branch, and other German officials have resigned and have appealed to German musicians to form a society exclusively for themselves."

Loie Fuller, the classic dancer, who has been visiting in San Francisco, has now started for Paris to assemble a company for a series of productions at the Panama-Pacific Exposition.

MUST RAISE \$15,000 TO SAVE ORCHESTRA

St. Louis Working with Might
and Main to Ensure a
Symphony Season

ST. LOUIS, Oct. 3.—Like a bomb-shell from a clear sky came the announcement from the Symphony Society office on Wednesday that if the deficit in the guarantee fund, amounting to about \$15,000, was not removed in two weeks the season would be called off and, for the first time in about thirty-five years, we would have no symphony concerts. The executive committee made further announcement that it would receive subscriptions to the fund for any amount.

The deficit is due to the fact that a number of the subscriptions that have run from three to five years have expired.

Immediate action has been taken by the City Club, which is always at the front in movements of civic interest. A rally for the support of the orchestra was held yesterday noon and an immense amount of enthusiasm was stirred by talks and musical numbers. The meet-

ing was presided over by B. F. Bush, president of the Missouri Pacific Railway, and the speakers were Ben Blewett, superintendent of the public schools; Richard S. Hawes, vice-president of the Third National Bank, and Owen S. Miller, representing the Musical Union. The keynote of each talk was that if the city allowed the disbandment of the orchestra it would be an artistic, social and financial calamity. So great was the spirit aroused that many left the meeting with cards in their pockets to make a personal canvass of friends for seat or guarantee subscriptions.

Hugo Olk, concertmeister of the orchestra, played a violin number and Raymond H. Koch, basso, sang.

Mr. Bush announced that through various means about \$4,000 had been subscribed in a few days. The St. Louis Art League, upon learning the situation, presented the society with a check for \$500.

It is not supposed that there will be any difficulty in raising the additional funds. The seat subscriptions to date are the heaviest they have been in years.

H. W. C.

All records were broken on October 5 in Boston when seats for the Symphony Orchestra rehearsals sold for \$108 premium at the annual auction of the \$18 seats. The next highest bid was \$72.

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The Opinions of the Singing of Miss Florence HINKLE

in "The Elijah" at the Worcester Festival on Sept. 23d, 1914, are so remarkable that they are reprinted here without comment.

WORCESTER DAILY TELEGRAM

In an appreciation for this vitalizing, recreating quality of interpretation which looks behind and beyond printed notes to find the spirit of them, yet without doing them discourtesy or violence, it is the duty and the pleasure of the recorder of musical affairs to give thanks for such singing as that offered last night by Miss Hinkle as often as he may find it. There will be those who will say, "Yes it is a beautiful voice, but not dramatic enough." The appeal of a voice and a singer is and must be wholly a personal thing, and always will occasion varying judgments. To me, Miss Hinkle did some of the most beautiful, most satisfying singing it has been my good fortune to hear.

There are no adverse things to be said about such a delivery as hers of the widow's recitative and the air already referred to, or in greater measure still of the "Hear Ye." It is true that both of these excerpts might well enlist a larger voice, but in so doing would they enlist Miss Hinkle's art?

Still a young woman, Miss Hinkle has learned to draw wisely that boundary line about her proposed attempt of a vocal task beyond which she might trust herself in making a thing emotionally intense, but will not. She knows what she can do, and does it with the quiet authority and conviction of one who has learned well the mechanical and the expressive demands of good singing.

Were temperament and such matters of general interest to the majority of readers of a newspaper, it would be a pleasure to examine some of the ways and means by which Miss Hinkle secures some of her effects by cool and sheer recourse to technic alone.

She has built her voice so that upon any vowel, in any part of it, high or low, she can produce a tone which would seem to have the maximum of overtone, the greatest possible intensity of that resonance which by its presence or absence in a voice, gives it the power to express emotion poignantly, to go to the heart.

Added to this is a knowledge first of all of the school, of that dignity and perception with which this music should be sung, of the continence with which something is withheld rather than a fear lest the remotest sinner in the house should not see the inner palpitation of the singer's heart.

Compare, for example, the compelling manner in which Miss Hinkle took the closing phrase of the "Hear Ye" that ascending to the high "A" at first quietly, but as a rhapsody, something not to be proclaimed from the housetops, with the way it is usually shouted. In all, singing to be remembered by all and by some to be emulated.

THE BOSTON GLOBE

In this regard Miss Hinkle was the most successful. There was in her interpretation of the music of the widow a discretion, a sobriety, a suggestion of reserve and latent forces, not prodigally spread out in display, and yet, withal, a poignant intensity of feeling that lifted this recitative and aria, and in a greater degree the "Hear Ye" to a very high level of that rare expression through song which overtakes and reveals the simplicity of beauty.

Possessed now of a technic wellnigh flawless, of a use of the voice which has discovered and is preserving an uncommonly emotional quality of tone, and possessed also of a musicianship that has inquired into the subtler, more telling and enduring ways to quietly yet surely project the inner thought and feeling of text and music, Miss Hinkle occupies an imposing, an enviable position as a concert soprano. The audience made no mistake in rewarding her "Hear Ye" with the eager fervor that always follows vital and unblemished singing.

WORCESTER EVENING GAZETTE

Miss Florence Hinkle, the soprano, is also a great favorite in Worcester, and she added many new admirers last night by her beautiful singing. Her work was uniformly good, but in her big aria, "Hear Ye, Israel," which is one of the most tremendous arias ever written, she rose to unexpected heights and thrilled her audience immensely. In the fine duet with Elijah she was quite at her best, and indeed all she sang was greatly to be enjoyed.

WORCESTER EVENING POST

Miss Florence Hinkle, the soprano, has a voice of pure quality, whose technical training has been admirable. The artist gave a strongly emotional interpretation to the extended aria with which the second part of the oratorio opens.

BOSTON EVENING RECORD

Miss Hinkle easily led the soloists, her technical equipment being perfect. Her singing of "Hear Ye, Israel" was rewarded with fervid applause.

Wolfsohn Musical Bureau, 1 W. 34th St., New York



Dear MUSICAL AMERICA:

The war goes on! And with both sides ordering supplies for the Winter in the way of clothing and equipment for their armies, we may settle down to the conviction that the struggle will last a good deal longer than many believed possible. It will mean a poor time for music, for musicians and music teachers abroad. It may also mean a bitter competition in this country between the resident musicians and teachers and those who have fled to us from Europe.

While the armies of France and Russia are fighting the Germans the real struggle, in my opinion, is between Germany and England—a struggle that has been coming for years and which has been precipitated by England abandoning her former attitude of non-interference in Continental affairs, and joining the Franco-Russian alliance.

Amid the conflicting reports of victories and defeats on both sides, one fact stands out clearly, namely, that in France the German armies are no longer assuming the offensive, but are now squarely on the defensive.

Another matter has also definitely been settled, namely, that any fear that this country would on account of the war lack a supply of foreign artists and musicians has been shown to be groundless.

Those who have been expected, and a good many more, who have been thrown out of their engagements in Europe, have come to this country.

A witty friend of mine, who happened to see a number of artists, American and foreign, who have been forced by the war to come to the United States, tells me that he thinks there is one song that, never mind what their nationality, they might all learn with profit. He said that this song is not in the classic repertoire. It is a typical college song and is entitled, "The Gang's All Here!"

With Signor Gatti setting sail in a few days on the specially chartered steamer with all his song birds and chorus around him, we shall, if anything, be plagued with an *embarras de richesses*. Already every date at our various concert halls is filled way up into April.

What the public attitude in the coming musical season will be, as I wrote you before, is still a problem.

With regard to conditions abroad, and the position of the German Emperor, I have received the following interesting letter from the distinguished musician and composer, Edgar Stillman Kelley:

"Oxford, September 28.

"Dear Mephisto:

"In reading your interesting 'Musings' in the last number of MUSICAL AMERICA I am highly gratified to note again, as on many former occasions, your disposition to demand fair play for all the parties concerned.

"Your impartial attitude toward the various European nationalities now involved in deadly strife is refreshing, after reading the malicious comments on the Kaiser by so much of our 'neutral' press.

"He deplures, as deeply as anyone, the present decadent tendency in German art, pictorial, plastic, musical and dramatic. Much has crept in of late—'something evilly gross'—as every one knows who has followed his discussions on these subjects.

"In regard to music he believes that composers should follow more normal models, while developing their individuality.

"Is this grossness due to militarism, or is it not rather the result of commer-

cialism? This is a question we should stop to consider.

"Yours sincerely,
"E. STILLMAN KELLEY."

I will agree with our eminent friend so far as to admit that I think that the Kaiser's responsibility for the war has been greatly overestimated. He simply has expressed public opinion in Germany, molded, it is true, for years by the military oligarchy and the press.

All the evidence goes to show that in 1912 he made certain overtures to England to keep out of the coming row, and it is very probable that he did not anticipate that Russia would step in when Austria moved against Serbia. That he foresaw the inevitable conflict and prepared for it to the best of his ability is unquestioned.

We are only just beginning to find out what the effects of the war are on the musical life of the great foreign cities. It has certainly had a disastrous effect upon London, and so far as Paris is concerned all musical performances there are virtually suspended and probably will be for some time to come.

In Berlin the Royal Opera House is closed, except for an occasional performance of a patriotic character.

Paul Oscar Hoecker's "A Nation in Arms," has been given. Its popularity rests upon the climax when all the characters on the stage and all the people in the auditorium rise and sing together "Deutschland Ueber Alles."

The Deutsches Opernhaus is about to open and will present a number of military works, including Humperdinck's "Vivandiere," the chief figure of which is the old Prussian general Blücher, who distinguished himself at Waterloo.

Rudolf Berger, of the Berlin Royal Opera House and of the Metropolitan, I suppose you know, is with his regiment in the Austrian reserves.

I suppose you have heard that Kreisler, while wounded, is safe.

Resident American artists in Berlin, of whom Mme. Cottlow, the concert pianist, is one, are getting up concerts for the benefit of the German wounded.

In Milan, I hear, things are in pretty bad shape. The Scala will probably not open at all, though the popular house, the Dal Verme, will.

If on account of the war the Scala does not open its doors it will come perhaps as a welcome relief to the Duca Visconti di Madrone, a very wealthy man, who has virtually subventioned the opera for years. They say, as he gets older, he has gotten somewhat tired of the job of playing the rôle of "chief angel."

If the war is having a more or less disastrous effect upon musical life abroad, it is also having a similar effect here, though our leading orchestral societies announce a greater number of artists and more comprehensive programs than ever before.

Not only will the regular opera season by the Boston Opera Company be abandoned, which was to have been cut to twelve weeks anyhow, but the handsome opera house which Eben D. Jordan built is to be given over to the "movies."

Some time ago the Chicago Tribune gave a terrible shock to a good many people by printing a picture of Scotti with a death notice of Pol Plançon.

How this distinguished paper came to "mix those children up" is beyond my conception.

Possibly they thought that the average person would not know the difference. It is interesting to notice that the "break" was noticed by a large number of people, which attests the intimate knowledge American readers have of musical affairs and of artists, and it also says a great deal for the circulation of the Chicago Tribune.

Two distinguished American tenors are again with us. I mean Riccardo Martin and George Hamlin.

Martin, you remember, was not in good health at the end of last season, but I can testify that he never was in finer condition or better spirits than he is today. He is just bubbling over with good health, while his voice is in splendid order.

He has confided to some intimate friends that the improvement was due to the fact that he has ceased to diet.

You remember that last season a perfect epidemic struck the opera singers in the way of a craze for reduction. They all went at it—not only men, but women. It resulted in some cases in disaster, not only to health, but to the voice. It is a good deal better for a singer to have a little too much fat and plenty of voice than to reduce not only their fat but their strength and at the

same time take the resonance and color out of the voice.

Talking of adipose tissue reminds me that Mademoiselle Trentini, who gravitated from the rôle of the Mechanical Doll in "Les Contes de Hoffmann," at Hammerstein's Manhattan Opera House, to the musical comedy stage, has endeavored to secure a little cheap notoriety by getting the reporters to print an interview in which she said that there need be no fear that Caruso would not return to us, for the reason that he was unfit for military service on account of his being "too fat."

You will remember that the same young person endeavored last season to secure some passing notoriety by claiming that she had been engaged to be married to Caruso. And you also remember that when Caruso was informed of it, with all his customary politeness to women, what he said showed that he was possessed of a power of profanity in seven different languages.

George Hamlin, who is also in splendid condition and much heartened by the fine reception that he received in Berlin last season, was at pains to explain his attitude with regard to the question of students remaining in this country for their musical education.

Hamlin claims that he was not clearly reported by the Berlin correspondent of the Sun, who cabled that interview with him, in which he was made to say some things which were very distasteful to Americans and caused the Chicago and other papers to "roast" him.

Now that Mr. Hamlin is here he has made his position clear, which is simply to the effect that he admits that there are many first class music teachers in this country, but that it is still necessary to go to Europe—especially to France, Germany and Italy—for those who would gain experience on the operatic stage. Such experience, he claims—and I think with justice—can scarcely be obtained in this country as yet, owing to our having very few opera companies where talented young singers can find an opening—if we may except the new venture at the Century.

Owing to the subsidy of \$100,000 a year, which has been given the New York Symphony Society by Mr. Henry Harkness Flagler, Walter Damrosch and the directors of the society are for the first time free from pecuniary care and enabled to announce a season of the highest musical and artistic value.

Mr. Flagler, as is not generally known, is one of the very wealthy men in this city, who has always taken a very deep interest in serious music. He has helped to support not only the Symphony Society, but the Kneisel and the Flonzaley Quartets, the Musical Art Society and other similar institutions.

One of the difficulties which both the Symphony and the Philharmonic have experienced for years has been the lack of financial support, which the Boston Symphony Society has had through the generosity and public spirit of Mr. Higginson.

Now, at last, the Symphony Society is able to show what it can do. The season, as you know, will consist of thirty-eight concerts in New York, nine in Brooklyn, and there will be also short tours in October, November, January and February. There will be concerts given for wage earners in one of the big armories.

The list of soloists includes some of the most distinguished artists now before the public. Paderewski will make his only orchestral appearance in this country this season with the Damrosch Orchestra.

Those of to-day have no idea what a serious strain there has been for years upon Walter Damrosch, and how severely he was handicapped. When his father, the late Dr. Leopold Damrosch, died in 1885 Walter was still a very young man, and so was forced into prominence, as well as grave responsibilities, at a moment's notice. Thus he had to bear the burden of being judged by some members of the press from a viewpoint which was, to say the least, not fair.

Now, at last, I am glad to say, he has a square chance to show what he can do, and I am confident that he and his orchestra will justify Mr. Flagler's public spirit.

The legal controversies over the will of Lillian Nordica show that for a period of nearly twenty years her earnings ranged between \$50,000 and \$65,000 a year.

Lillian Nordica was a notable instance of a talented girl who began in the poorest and humblest manner to make her way.

What she went through to win promi-

nence and success was known only to herself—but she made this much public, at the time she started to found a fine musical training school for opera singers on the Hudson, when she declared that her inspiring motive was that young girls might be spared, as far as possible, the awful experiences which she herself had.

When we add to this the confession made not long ago by Nellie Melba on the same lines we just get a glimpse of the truth.

Your

MEPHISTO.

MABEL BEDDOE IN PAGEANT

Contralto as "Britannia" in Canadian Event Just Before War

Mabel Beddoe, the Canadian contralto, who has made New York her residence for the past few years and who holds an important church position, has re-



Mabel Beddoe, Contralto, as "Britannia" in a Pageant at Muskoka Lake, Canada

turned from a Summer in Canada at her home on Muskoka Lake. While there she was heard at several concerts and participated in a pageant as "Britannia." Shortly afterwards came the declaration of war and Miss Beddoe witnessed the departure for war of many of her friends.

Aside from her concert work and her church position, which Miss Beddoe will fill as usual, she will be the contralto in the Cosmopolitan Quartet, an organization which appeared in concert last year. Its success was such that it has been re-engaged for the same cities where it appeared last season and for additional dates. The membership consists of Norman Joliffe, bass; Grace Northrup, soprano; Mabel Beddoe, contralto, and H. Denton Barstow, tenor, with Harry Hirt, accompanist.

Arthur Shattuck, the American pianist, is at present making an automobile tour of England and Scotland. A postcard to his manager, Fitzhugh W. Haensel, mailed from Stratford-on-Avon says he expects to stay several days at the birthplace of Shakespeare. The American tour of Mr. Shattuck begins early in January and continues until May 15.

The famous Russian dancer, Ida Rubinstein, has fitted an ambulance of thirty beds at the Hotel Bristol in Paris, especially to care for the English wounded. She spends each night going in her automobile and bringing wounded soldiers from the field of battle.

Mme. Jeanne Maubourg, contralto, late with the Metropolitan Opera Company, has been engaged by Andreas Dippel for a prominent rôle in his French operetta, "The Lilac Domino," which opens at the Forty-fourth Street Theater during the week of October 19.

Lucien Wurmser, the pianist, and Max Dearly, light opera singer, are in charge of the storehouse of provisions in the Nouveau Cirque, Paris.

The tenor Altchewsky of the Paris Opéra, who once sang in this country in concert, is a soldier in the Russian army.

Jenny Dufau Lined up to Be Shot As French Spy at Alsatian Home

NOT yet recovered from the shock caused by the horrors of a twelve-day battle between the French and German armies which she had witnessed at her home in Saulxures, Alsace, Jenny Dufau, the Chicago soprano, returned last week on the *Savoie*, telling of her dangerously narrow escape from being shot as a French spy. For ten of the twelve days she was between the fires of the two armies. Two days she spent on the battlefield relieving the wounded and dying.

"I went to Europe in July," said Miss Dufau, "to visit my father, who is seventy-two years old, my sister Elizabeth and my brothers, Paul and Daniel. They lived in the village of Saulxures, in Alsace, one hour's ride from the French border. My father, Alfred Dufau, conducted a linen factory there. We had no intimation of war when I reached my father's home. All at once war descended upon us. My two

brothers, who are French at heart and love France, went away, under compulsion, to join the German army. But they, like all Alsations, are pledged to fire in the air and to seek to be captured by the French so that they may fight for the country they love."

After describing the various operations of the two armies near her home, Miss Dufau declared: "As soon as the bombardment began we took to the cellars. They blew the town to pieces over our heads. At intervals there would be a lull in the firing and we would go out to gather the wounded and help bury the dead."

"For several days we had ten wounded French officers in our cellar. One evening French soldiers and officers came and hurried them away. Soon after the Germans swarmed into the town. The French had retreated to the hills."

"A squad of German soldiers under a minor officer entered our home. He found traces there of French wounded, but we would tell him nothing. Then, as we had a telephone in our house, he accused us of being spies. We were actually backed up against a wall and told we would be shot."

"In vain we pleaded that our brothers were in the German army. My sister and I begged on our knees that our father's life be spared. I believe they would have shot us, but a German colonel who heard our cries rode up, asked a few questions, drove off the minor officer and told us to go home. We were not molested after that."

"The next day the French came in great force, drove the Germans out and occupied the town. There was no Red Cross organization with that French army. The only care the wounded got we gave them. I took the dying messages of a score of soldiers and have sent to their people the little mementoes they gave me."

"On August 24, in a grand assault, the Germans captured the town and the valley and held it. The French retired to the border and beyond. On a two-wheeled cart drawn by oxen my father, my sister and I fled with the army. We made our way to Switzerland and my father and sister are still there."

Another musical passenger on the *Savoie* was Emma Trentini. Said the soprano: "I am at Roncegno, Austria, singing, July 15. I am the only Italian in Roncegno, except my big sister, Celene."

"We go to the hotel from the theater. The landlord, he says to me: 'You are an Italian! Bah! Ba-a-h-h! Get out of my house!'"

"He threw our bags into the street. Poor Celene must carry the bags five miles to the railroad station. I cannot; I am too small. As we got down the street I am mad like everything. I stick out my tongue at him, and call 'You go to hell!'"

Trio Concert in York, Pa.

YORK, PA., Oct. 4.—The Philharmonic Trio of this city gave a pleasing concert last Friday evening in St. Paul's Reformed Church, at New Oxford. The trio is composed of Walter L. Rohrbach, pianist; Allen S. Bond, 'cellist, and A. A. Knoch, violinist, with Camilla J. Stieg as contralto soloist. G. A. Q.

Baltimore Pianist Re-engaged as Mme. Gadski's Accompanist

BALTIMORE, Oct. 3.—Walter G. Charnbury, the young Baltimore pianist, who served as accompanist and soloist dur-

ing the Southern tour last Spring of Mme. Johanna Gadski, has been re-engaged by that celebrated singer for her coming Western tour, October 6 to November 16. Mr. Charnbury is a wholly American-trained pianist, a pupil of Ernest Hutcheson, Howard Brockway and Harold Randolph at the Peabody Conservatory of Music. He has recently been appointed the head of the piano department of the new International Conservatory in Baltimore. The itinerary of Mme. Gadski's tour includes concerts in the large cities of West Virginia, Ohio, Kansas, Illinois and Michigan. F. C. B.

Peabody Conservatory Scholarships Awarded

BALTIMORE, Oct. 3.—The scholarship competition which took place at the Peabody Conservatory of Music on Wednesday disclosed many instances of talent among the large number of candidates for honors in piano, voice, organ and violin. In fact, the evidence of talent displayed made it necessary for the judges to hold a second examination before deciding upon the most promising contestants. The scholarships are for a term of three years. The successful candidates were: Piano, Katherine Simmerman, Accomac, Va.; organ, Hamline Maginnis, Baltimore; vocal, J. Elizabeth Duncan, Govans, Md.; Thomas Marshall Forsyth, Baltimore; violin, Norma S. Bossom, Charleroi, Penn. F. C. B.

Pennsylvania Soprano Weds

YORK, PA., Oct. 4.—Mary G. Emmert, a well-known soprano soloist, and a daughter of W. H. Emmert, of New Oxford, Pa., and Dr. B. Z. Cashman, a surgeon of Pittsburgh, were married last Friday morning at the bride's home in New Oxford. The ceremony was performed by the Rev. R. S. Oyler of Gettysburg. The bride was formerly soprano soloist of St. Paul's Lutheran Church Choir in this city. During the past Summer she filled a number of engagements at Atlantic Beach, Fla. G. A. Q.

Philadelphia Contralto Engaged for Dippel Season

PHILADELPHIA, PA., Oct. 5.—Barbara Schaefer, a young Philadelphia contralto, who has for two seasons been studying with Jean de Reszke in Paris, where she also was under the instruction

of Jules Chevalier, returned to this country a few weeks ago and has been engaged by Andreas Dippel for his light opera company in New York. Miss Schaefer, who made her first appearance in a grand opera rôle with the Philadelphia Operatic Society, several years ago, formerly for four years was a pupil of Mrs. Phillips-Jenkins, the well-known vocal teacher of this city. Had it not been for the intervention of the war, Miss Schaefer was to have remained in Europe for some time, with the expectation of singing during the present season at the Gaite-Lyrique in Paris, while it is said that she had definitely been promised an engagement at Covent Garden, London, next Spring. A. L. T.

Italy's Unrest Keeps Sorrentino from Opera Work There

Umberto Sorrentino, the Italian tenor, has been prevented by the war from filling engagements to sing in Florence and Rome prior to his coming to America. He was to have sung in "Ombra," a one-act opera by Ugo Bottacchiari, his part being *Wolfgram*. Maestro Bottacchiari is a pupil of Mascagni. Among the many bookings that Mr. Sorrentino will fill in America is his appearance in the Steinert tour in New England, along with such artists as John McCormack, Ganz, Nielsen, Culp, etc.

Cracow Pianist in Boston Recital

BOSTON, Sept. 26.—Hans Ebell, pupil of Josef Hofmann and Leopold Godowsky, and director of the pianoforte department of the Cracow (Poland) Conservatory, gave a program of piano compositions before teachers and pupils of the New England Conservatory of Music in Jordan Hall, Monday evening. Mr. Ebell's numbers were brilliantly executed and enthusiastically received. They included the Bach-Busoni Organ Prelude and Fugue in D Minor, Beethoven's Sonata in C Sharp Minor, op. 27, No. 2, and numbers by Chopin, Rachmaninoff, Scriabine and Godowsky.

Arriving October 3 on the steamer *Campania* was Wilfrid Doughitt, the celebrated English baritone, who has been engaged by Andreas Dippel for his production of "The Lilac Domino," the French operetta which opens at the Forty-fourth Street Theater the week of October 19.



ALFRED

Kaufman

LEADING BASSO
Century Opera Company

Press Opinions:

Mr. Alfred Kaufman was one of the few newcomers to opera at Covent Garden who showed real qualification for it.—*London Morning Post*.

Mr. Alfred Kaufman is the possessor of a singularly resonant and musical bass voice.—*Dublin Mail*.

Good basses are so rare that it was a pleasure to hear Alfred Kaufman in Verdi's "O tu Palermo." His tones were all well sustained and finished.—*Irish News, Belfast*.

Contributing also to the success of the evening we must mention Sig. Alfred Kaufman, who incarnated to perfection the part of Colline.—*I Teatri, Milano*.

Mr. Alfred Kaufman has a big voice, of rich quality of tone and is very expressive.—*Sydney Herald, Australia*.

Familiarity with the calling spoke with emphasis from the singing and acting of Mr. Alfred Kaufman.—*N. Y. Tribune*.

Mr. Kaufman gave an admirable reading of Sparafucile. He took the profound bass notes with assurance and precision.—*N. Y. American*.

LESLIE HODGSON

will appear this season in piano recitals, and in concert programs especially designed to meet the requirements of music study clubs, universities and other educational institutions and concert courses.

TERESA CARRENO, the world-renowned pianist, says: Leslie Hodgson is a pianist of the highest ability. His interpretations not only show great poetry and charm but they also possess the rare qualities of thorough musicianship and individuality.

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Photo by Mishkin



The San Francisco Symphony Orchestra SEASON 1914-15

First Concert Friday Afternoon, Oct. 23

at the

CORT THEATRE, San Francisco, Cal.

HENRY HADLEY Conductor

PROGRAM

Weber Overture "Euryanthe"
1786-1826
Kalinnikow Symphony, No. 1, G Minor
1866-1901
Allegro Moderato Scherzo
Andante Commodo Andante Moderato
(First performance in San Francisco)
Brahms Variations on a theme by Haydn, Opus 56-A
1833-1897
Goldmark Overture, "Sakuntala," Opus 13
May 18, 1830
(No encores)

SECOND SYMPHONY CONCERT

Friday Afternoon, November 6, 1914, at 3 o'clock

Soloist: MARCELLA CRAFT, Soprano

PROGRAM

Schumann Symphony No. 3, "Rhenish," E Flat, Opus 97
Aria To be announced later
MISS CRAFT
Aria To be announced later
MISS CRAFT
Dukas Symphonic Poem, "L'Apprenti de Sorcier"
(First time in San Francisco)

THIRD SYMPHONY CONCERT

Friday Afternoon, November 20, 1914, at 3 o'clock

WAGNER PROGRAM

"The Flying Dutchman" Overture
"Lohengrin" Introduction to Act III
"Tannhauser" Introduction to Act III
"Das Rheingold" Bacchanale and Finale from Overture
"Die Walkure" The Ride of the Valkyries
"Siegfried" Voices of the Forest
"Die Gotterdammerung" Siegfried's Ascent of Brunnhilde's Rock
Finale

FOURTH SYMPHONY CONCERT

Friday Afternoon, December 4, 1914, at 3 o'clock

Soloist: TINA LERNER, Pianist

RUSSIAN PROGRAM

Tschalkowsky Symphony, after Byron's "Manfred," Opus 58
Tschalkowsky Concerto for Pianoforte and Orchestra, No. 1, B Flat Minor, Opus 23
MISS LERNER
Ippolitoff-Iwanoff "Iberia"
(First time in San Francisco)

ACQUIRING OPERATIC EXPERIENCE IN ITALY

How the Italian Vocal Ideal Differs from the American—The Status of Women on the Italian Stage

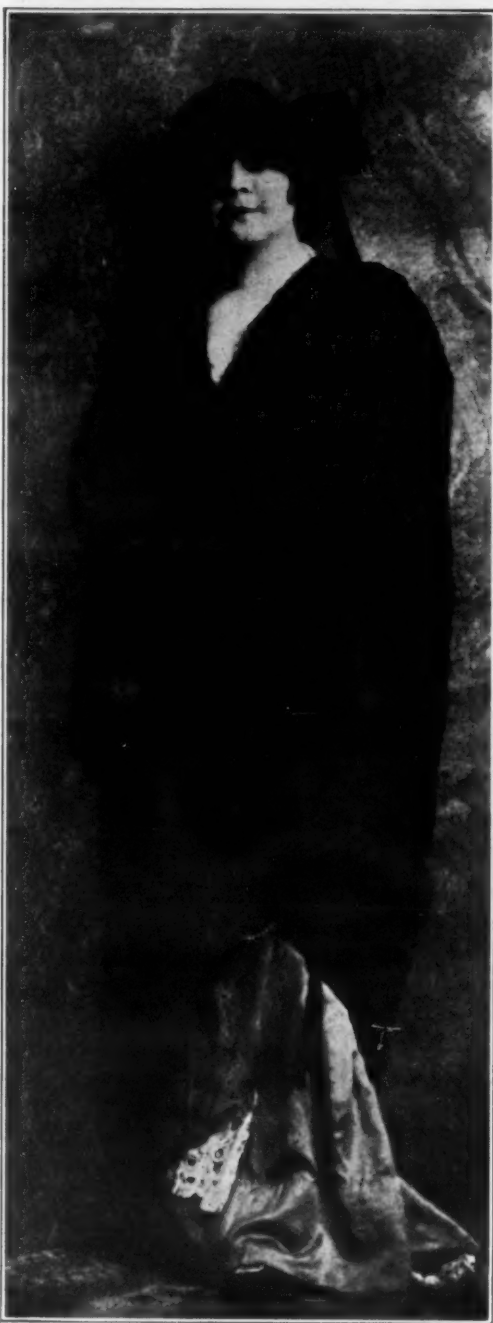
IN America Anita Rio could easily pass as Italian. In Italy the soprano has been freely mistaken as such. Her features, her mercurial vivacity, her ebullience of manner might well suffice in this country to stamp her as a full-fledged native of Italy. But it was her facile command of the Italian tongue, together with all the subtle by-play essential to its idiomatic usage, that seemed to denote her most truly to the supersensitive Milanese, Venetians, Florentines, Romans and Neapolitans. And when she contradicted their beliefs by a blunt declaration of her American origin they were nonplussed and not over-inclined to credulity.

The truth is that Mme. Rio is a personage of more or less cosmopolitan admixture. She was born in California, to be sure, and she married a full-fledged American. But her father was a Spaniard and her mother a Belgian, and from them she imbibed those Latin proclivities of temperament which, at moments, make her Americanism somewhat anomalous. Furthermore, the name she carries is only a fraction of that where-with she was born; in reality she is Anita Riotte. But Riotte was too cumbersome and impractical for daily use in this quarter of the globe. The singer wearied of spelling it out daily for the benefit of this person or that, so she settled the matter by calmly eliding fifty per cent of the unwieldy cognomen. Metamorphosed into Rio she found peace and comfort.

The Latin influences so preponderant in her makeup enabled Mme. Rio almost intuitively, as it were, to master the Italian language in an amazingly brief space of time (she was meeting the Milanese on their own linguistic ground in something like a month and a half) and have likewise endowed her with an instinctive skill in the interpretation of Italian music. For the last five years she has had a career of uninterrupted success on many of the leading operatic stages of Italy. Previous to her stay in Europe she had won a substantial reputation in concert. Her first operatic experience was gained in London when she was asked to sing *Donna Elvira* in a Covent Garden performance of "Don Giovanni." A residence of two years in Berlin followed, and then, with her husband, J. Armour Galloway, she migrated to Milan.

An Unexpected Début

"My first operatic experience on Italian soil," related Mme. Rio shortly after her recent return from abroad, "was achieved at the Costanzi in Rome, where I was suddenly called upon at two o'clock one afternoon to sing 'Sonnambula' that very evening. Bonci was in the cast. There was no time for rehearsal. Considering the critical disposition of Italian audiences it may well be imagined that the prospect of so abrupt a début was not at all alluring. Fortunately I had during the previous Summer had the privilege of studying this rôle as well as a number of others with Mancinelli at his villa on Lake



Anita Rio, the American Soprano, Who Has Returned from Five Years of Success on the Opera Stages of Italy

Maggiore. My performance was pronounced a success.

"I love Italy. I love the Italian way of living, for the most part, and I love the Italians. They are such an elemental race and so ingenuous. Italian men are at once child-like and passionate, Italian women tenderly sentimental. But it is only on the basis of two facts that I would counsel an American girl to go to Italy for musical reasons—the first to acquire the language (say what you will you cannot learn Italian or any other foreign tongue in America as you can when you live among people who speak little else); the second, to make a début and acquire routine in small opera houses, of which we have none in America.

No Place for Voice Production

"But woe to the student who goes to Italy for the study of voice production! Those who undertake this work are often experienced coaches, no doubt, who can impart a good deal of useful information in regard to style, interpretation, operatic traditions, but who work havoc when they attempt to place a voice. All such fundamentals should be

Small Opera Houses Present Good Opportunity, Says Anita Rio, But Fundamentals Should Be Learned in This Country

obtained in America. Nowhere will you find them taught with more efficiency. This I speak out of the fulness of experience. True, the Italians do not consider it possible that anything of artistic excellence can emanate from America. They regard us as a pleasant, practical folk, but as quite devoid of the divine fire, of soul, of legitimate artistic instinct.

"It is largely on account of the state of vocal instruction that so very many inefficient singers come out of Italy today. But there is another factor to be considered in this connection—namely the difference in Italian and American vocal tastes. We like a warm, rich, covered tone, while the Italian dotes on the tone which is broad, open and white. They do not seem to feel, as we do, that such a quality of tone, maintained through a whole evening becomes supremely monotonous. Voices that have not these qualities they disdainfully refer to as 'foreigners' voices.'

Women on the Italian Stage

"There is yet another fact of which girls going to Italy for operatic work should be apprised—I refer to the status of women on the Italian stage. While matters in this connection have unques-

tionably been improving of late the popular tendency is to look askance at a stage career for women. Indeed members of the finest Italian families are inclined to be positively puritanical in this connection. And this sentiment is, in truth, not ill founded if one takes into consideration the many undesirable feminine types that one encounters in the stage life of Italy.

"I have said that I loved Italian life and Italian people on the whole. But I admit the musical one-sidedness of the country, their unreasonable averseness to any form of art outside of opera. To a musician this is deeply distressing. Yet the fact remains that one cannot hear concerts outside of Rome and that the public has no inclination whatsoever to hear them. Italians would stand aghast if confronted with the need of paying to hear a recital of songs, for example. And the result is that they know practically nothing of the great German masterpieces of song literature. Not long ago a very well-known operatic coach in Milan was accompanying George Hamlin in Brahms's 'Nachtigall.' When the tenor finished, the pianist remarked admiringly, that the song was a 'good one. 'Whose is it?' he queried. On being told he looked mystified. 'Brahms,' he remarked, 'Brahms—is he one of your American composers?'

"Italian opera seems to these people all-sufficient. They can go night after night to hear their 'Traviata,' their 'Lucia,' their 'Sonnambula.' But they do receive many foreign works cordially—especially Wagner. 'Parsifal' was the great Milanese success of the past season; so much so, indeed, that on opening my window one morning I was dumfounded to hear an organ-rinder playing passages of Wagner's great drama."

H. F. P.

WAR BARS AMERICAN GIRL FROM CONCERT FIELD OF GERMANY



Edna Martin, American Coloratura Soprano

Among the many American singers who had made Germany their home and had found it a matter of expediency to leave the country on account of the present war is Edna Martin, a young coloratura soprano who hails from Tacoma, Wash. Miss Martin is the daughter of a wealthy Tacoma real estate owner. She studied in Berlin with the best vocal instructors and became a concert favorite in Germany. When the

war broke out Miss Martin fled to London for safety, but with the rumor that Zeppelins were hovering over London Miss Martin decided to return to her native country, where she will enter the concert field. She has already been engaged for many concerts under the management of Morris Clark.

JOSEF STRANSKY'S RETURN

Philharmonic Conductor Reports that Concertmaster Sails Shortly

Josef Stransky, conductor of the Philharmonic Society, arrived last week from Norway. When war broke out Mr. Stransky was in Bavaria. He is a Bohemian and consequently an Austrian subject, but is exempt from military duty. For the first couple of weeks of mobilization and war he remained in Munich and then by way of Germany he made his way to Norway, which is the home of Mrs. Stransky. He sailed from Christiania about two weeks ago.

Leopold Kramer, the concertmaster of the orchestra, who, like Mr. Stransky, is a Bohemian, and is also exempt from military duty, has been the only member of the orchestra so far unheard from, but Mr. Stransky brings with him the good news that he has been in communication with Mr. Kramer. His passage has been arranged for and he will sail shortly for America.

Mr. Stransky is delighted to find that the Philharmonic is practically intact. Two members of the orchestra are serving in the French army, but the management has been able to fill their positions most satisfactorily through the dissolution of the Chicago Opera. The music for the novelties announced to be performed by the Philharmonic Orchestra during the coming season was received here before the war was declared.

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An American Musician in Munich During the Great War

Edwin Hughes Describes Conditions in Early Weeks of Struggle—War Songs of the Marching Troops the Only Music in the City for a Time, But Theaters Are Gradually Reopening and Concerts Being Resumed—How News of Victories Was Received

By EDWIN HUGHES

MUNICH, Sept. 10.

AS I sit on my balcony overlooking the clear, green stream of the Isar, with the towers and red-tiled roofs of Munich stretched out before me in the peaceful late Summer sunshine, it seems impossible to realize that on the French and Russian frontiers the guns are booming and the greatest struggle in the world's history is being fought out. Former wars have brought hundreds of thousands of warriors face to face; here millions are battling one another.

Of the rich feast of music which Munich alone among all the cities of continental Europe offers to its Summer guests, hardly one or two courses had been spread when the situation became too earnest for the enjoyment of further pleasures of this sort. The gentle offices of the muses had perforce to be dispensed with, for the war-god had risen in all his might and the clank of his weapons was in every by-way of the town.

On Friday, July 31, had begun the festival performances at the beautiful playhouse in Bogenhausen, with a performance of "Parsifal," and there was no empty seat in the theater. The next evening came the order for the mobilization, followed quickly on Sunday morning by the declaration of war against Russia. On Tuesday evening the Wagner performances were closed with "Tristan." The terrible seriousness of these first days of the conflict lay like a pall on music-loving Munich, with the result that for the first time in the history of the festival performances a half empty house greeted the singers. Those who had come found themselves in poor mood for love-potions and chromatic modulations, and felt rather half ashamed to be taking part in a musical feast while outside the streets of the city were ringing with the heavy tread of columns of husky German infantry in their green-gray uniforms, tramping confidently off to the waiting trains at the station.

In Bayreuth things were little better. The orchestra and the stage personnel were depleted in short order by the calling of many of the members to the colors, and after bravely seeing the first "Ring" Cycle through the management was obliged to cancel all further performances.

The Mozart Festival in Munich opened and at the same time closed on August 2 with a performance of "Figaro's Hochzeit," and from Salzburg came the news

of the abandonment of the Mozart Festival concerts and performances just over the Austrian border.

War Songs the Only Music

Even the chimes in the gothic tower of the city hall, which delight hundreds of unmusical persons daily at eleven o'clock by jangling familiar tunes with the most excruciating dissonances, were silent. One feared to touch the keys of a piano for perhaps the neighbors might take offense at any such exuberance of spirits at this most earnest moment in European history. The only music in the place came from the lusty German throats of the marching troops—war songs hale and hearty, full of deeply-felt sentiment for the Fatherland and a superb confidence in victory over every foe. The members of the orchestras at the cafés, who, a few days previous, had roused the public each afternoon and evening to perfect frenzies of enthusiasm with spirited performances of the beloved melodies of the Fatherland (many of them are youngsters fresh from the conservatory) had for the most part said farewell to violin, cello and clarinet and were already on their way to the front.

Then came days of tense quiet and anxious waiting. The office of the Quartermaster General in Berlin, through which all authentic news of events at the front must go before reaching the newspapers, was singularly silent. Finally came the news of the storming of Liège on August 7, and while the outer world, cut off as it was and still is from direct telegraphic communication with Germany, was marvelling at the Paris dispatches of the successful Belgian defence, every German city was rejoicing over the fall of Liège. Then more waiting for some decisive news from the French frontier. Finally the arrival of the dispatch announcing the victory of the German army under Crown Prince Rupprecht of Bavaria in the mighty battle in Alsace-Lorraine. The town went wild with enthusiasm, the chimes in the city hall tower seemed to start up all of themselves at the unheard-of hour of five in the afternoon, and Bavarian and German flags appeared on nearly every house and tower in Munich.

Theaters Reopen

Four theaters have already been reopened, the "kinos" have been running full blast for weeks and it is planned now to open the Royal Opera House shortly for regular performances.

The popular orchestral concerts on Sunday evenings were resumed last Sun-

day week and a full house was in attendance at the first concert. The Konzertverein Orchestra was reduced by only some twelve or fifteen members as a result of the mobilization, and as substitutes were easily found, the body is now completely intact again. The usual series of popular concerts and "Volkskonzerte" is assured for the coming season, the subscription series being held up for the present on account of the war. But there is good prospect of their taking place if the victories of the German army continue.

Even the small variety stages, the "cabarets"—a less French sounding name will doubtless soon be forthcoming—have resumed their activities on a patriotic basis, and a little music-making is being regarded again as a thing of necessity in café-houses and beer hall.

Treatment of Americans

At the outbreak of the war there were nearly 2,000 Americans in Munich, visitors to the Summer music festivals, ordinary job-lot tourists, music students and permanent residents. The treatment of these Americans by the authorities and by the people in general has been marked by a degree of tact and consid-

eration that could hardly be equalled in any other country under the stress of such conditions.

Among the American visitors have been a number of well known personages in the musical world, whose enforced stay of a week or so longer than they had perhaps intended at the Bavarian capital will certainly not be among their unpleasant recollections. As soon as the railways were partially clear of troops trains three well-equipped special trains with sleepers and dining cars were despatched weekly from Munich to Holland exclusively for Americans, enabling all who wished to leave by this route to do so without trouble or molestation. The mayor of Munich was on hand at the departure of each of these trains to wish the travelers a pleasant journey, and by his order one of the Americans leaving the city was presented with a bouquet of flowers and two books on Munich as remembrance of the sojourn in the town. A little touch of courtesy which could happen nowhere else than in the Fatherland!

Most of the members of the permanent American colony in Munich have no intention whatsoever of leaving, in spite of the war, and as a number of visitors are also going to stay through the Winter the city will not lack altogether the usual American tinge in its art and student life.

Schola Cantorum Inactive While Its Conductor Is at War

The directors of the Schola Cantorum of New York have announced that during the absence on military duty in Europe of Kurt Schindler, the conductor, no rehearsals will be held.



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ECHOES OF MUSIC ABROAD

Bayreuth Festival Seat-Holders Contribute Money for Redeemed Tickets to Relief Fund—Chaliapine Adopts English Spelling and Submits a Parable of Modern Art—D'Annunzio Interests Himself in Letters Written by Monteverde—Berlin Conductor Uses Bach Cantatas as Material for Jingoistic Concert Program and London School Dismisses Teachers of German and Austrian Nationality—Maggie Teyte as a Patriotic Singer—Jaques-Dalcroze Moves to London

THE Bayreuth Festival authorities having announced that money paid in for tickets for the performances that had to be cancelled because of the war—performances from August 4 to August 20—a movement was started in the German press to influence seat holders not to claim reimbursement, but instead to have the money diverted to the funds for the benefit of the families of the soldiers at the front. The response has been generous and thus far more than a thousand tickets have been surrendered to be redeemed for this purpose.

WHAT next year will bring forth musically must remain within the realm of the remotely conjectural for some time yet. But if conditions at all favor an opera season and if he can assemble a Russian company up to the standard of the forces at his disposal this year Sir Joseph Beecham will doubtless undertake to carry out his plans for a third annual Russian season at the Drury Lane Theater.

Before his season closed this past Summer Sir Joseph had again engaged Feodor Chaliapine for 1915, for the big Russian basso has proved to be to Drury Lane what Caruso is to Covent Garden. Out of consideration for his London public Chaliapine has decided to drop the French spelling of his name next year and use the English transliteration—Shaliapin—a step that may have been precipitated by the calls of some of his London gallery admirers which sounded suspiciously like "Charley Arpin! Charley Arpin! Charley Arpin!"

The London *Daily Express* applauds this concession on the singer's part and notes that "if only the same course were adopted by the ovsky's, owskys, ewskys, effskys and evskys—to say nothing of the bearers of such names as Diaghilew and Balakirew—Russian opera might lose some of its terrors for the timid." Then the gentle suggestion is made to Dinh Gilly that he, too, change his name to "something that an ordinary person can pronounce."

Mr. Shaliapin, then—with a Theodore instead of Feodor prefixed—is by no means in sympathy with the most recent developments in music, it seems. Futurism, he thinks, may be very sincere and even necessary to a nation like Italy, which has lived so long upon the riches of the past and feels compelled to make a wild and desperate effort to create a new art. But Russia, which has hardly had time to make art traditions of her own, has not the same urgent need for novelty at any price. With the death of Rimsky-Korsakoff he felt a perceptible slip of the solid musical earth beneath his feet, and he hardly hopes to find again an opera so wholly congenial to his nature as "Boris Godounow."

"If only Moussorgsky were still alive," he remarked to Rosa Newmarch one day in an interview published in the *Musical Times*, "what glorious things we might now do together!" Then, after a silence, "Consecrated to the glories of the past," he said, with a smile, "I'll tell you my opinion on the art of the present day in a *skazka* (tale or proverb)."

And this is the parable of modern art he told:

"It happened in Russia (and perhaps also in other lands) that folk whispered through the town that a wonderful showman had arrived the night before with his mechanical dog. Everyone flocked to his entertainment. 'Ladies and gentlemen,' he began, 'you see this animal? It is just like a dog, but I made it myself. The most wonderful piece of mechanism in the world!'

"Then the entertainer told the dog to take three steps forward and three back,

which it did. At his command it blinked its eyes, wagged its tail, and, marvel of marvels, yapped aloud! 'Isn't it astounding?' said the audience in pit and stall. 'And when one thinks that it is not a real dog! Extraordinary, incredible, prodigious!'

"At the crises of feeling there may be tears if you like, but in the eyes of the spectators only, never in those of the actor. Art to be great must be almost purely objective, and the least attempt to read his own personal sufferings into the character he represents instantly de-



Marcella Sembrich at Chamounix, Switzerland, with Frank La Forge at Her Right, and Her Husband, Wilhelm Stengel, at Her Left

"By and bye the audience were all rolling away in cabs, carriages and motor cars. As a superb vehicle, full of enthusiasts, dashed down the street it ran over a dog in the bewildering traffic. He gave one shuddering, piteous cry, crept into the gutter and died there. No one heard or heeded him. He was an ugly cur, and perhaps mangy into the bargain. But he was a real dog. God made him, therefore he was better made than the showman's machine. Yet nobody thought so.

"The world is growing too full of mechanical dogs," Shaliapin commented regretfully, in his deepest and most vibrant tones."

Speaking earlier of the art that conceals, or should conceal, art, Shaliapin had said, "We must all sweat to make our work perfect, but we must never let the public see us mopping our brows." Complete self-control is the virtue he esteems as being of primary importance in art. For a display of abnormal sensibility he feels the contempt of a strong, well balanced temperament. A propos of *la voix larmoyante*, "which so often lessens the impressiveness of Tschai-kowsky's emotional climaxes," the Russian singing-actor had this to say:

creases the actor's hypnotic power over his audience."

JUST now Gabriele d'Annunzio is actively engaged in research work in connection with his illustrious compatriot Claudio Monteverde, the real creator of the modern opera with his "Orfeo," "Proserpina rapita" and "L'Inconorazione de Poppea." According to *Le Ménestrel*, the poet has come upon a series of letters written by Monteverde, hitherto unknown and unpublished, which he proposes to set before the public in the near future, thus adding what should prove an interesting and illuminative document to the history of Italian art of the seventeenth century.

MAGGIE TEYTE recently offered her services to the Empire Theater, London, for a week, to sing "Your King and Country Want You," a new Paul Rubens song.

An erstwhile Hammerstein singer, Jean Vallier, who was a new basso for New York during the last opera season at the Manhattan, has been engaged to sing the "Marseillaise" in the patriotic scene of a new version of the review "Not Likely" at the London Alhambra.

BETWEEN patriotism and petty venom there is a distinction which all too frequently in these days of exposed elemental passions is escaping the attention of citizens of the countries at war. But wherever one's sympathies may lie, or however uncompromisingly neutral one may be, it is impossible not to deplore most earnestly the spectacle of a musician of the attainments and status of Siegfried Ochs so far belittling himself and profaning his art and the biblical literature of his art as to point the titles of cantatas by the great universal Bach with arrows aimed at the countries which Germany now chances to number as her foes.

Professor Ochs, who as the director of the Berlin Philharmonic Chorus ranks as one of the foremost choral conductors in the world, has put together what a Berlin musical periodical applauds as "an exceptionally timely concert program," Bach cantatas alone being the material used, as follows:

1. "Es erhub sich ein Streit" (No. 19).
2. (For the Russians) "Die Elenden sollen essen" (No. 75).
3. (For the Belgians) "Es reifet euch ein schrecklich Ende" (No. 90).
4. (For the French) "Ihr werdet weinen und heulen, doch die Welt wird sich freuen" (No. 103).
5. (For the English) "Siehe zu, dass deine Gottesfurcht nicht Heuchelei sei" (No. 179).

If it is meant to be taken seriously, it is an unedifying distortion; if by any chance it was conceived as a joke it must be regarded as at best a feeble and unworthy attempt.

The step recently announced as taken by the German Society of Musicians in expelling all members who are citizens of the countries at war with Germany is now followed by the announcement from London that the Music Committee of the Corporation of London has decided to dispense with the services of all the teachers on the staff of the Guildhall School of Music who are of German, Austrian or Hungarian nationality. This is also something to be deplored. The announcement, indeed, has been received with mixed feelings in England.

"We cannot say whether other institutions will follow suit," comments the London *Musical News*, "but in any case the position of such professors is likely to be fraught with difficulty. It is, of course, one of the consequences of a state of war that strong antagonisms should be aroused, and it is hardly to be wondered at if the impulse should be obeyed to treat the foe as the foe treats us. We do not suppose, for example, that any English, French, or Russian teacher who happened to be on the staff of a German educational establishment would be allowed to retain his post. That is the fortune of war, and must be endured.

"At the same time, there is moderation in all things, and it seems to us that cases ought to be dealt with on their merits, without sweepingly indiscriminate measures. There are widely respected foreigners among us who have deliberately cast in their lot with this country, because they prefer it to their own; their lives and their sympathies are entirely British, despite the fact that they were born abroad. If they have become naturalized Britons they have every right, morally as well as legally, to be treated on exactly the same terms as native-born citizens, not only on personal grounds, but on the broader basis of fair dealing. We trust that this is the spirit which will animate our authorities."

In this year of grace one's faith in the essentially cultural influence of music is put to a rather severe test.

NOWADAYS a serious dissertation on Wallace's "Maritana" strikes one as a trifle anachronistic, to say the least. But though the name means nothing whatever to the present-day opera-going public in this country, the work is still given semi-occasionally by traveling opera troupes in England, and a new hearing of it during the Summer inspired that serious-minded reviewer John F. Runciman to indulge in some surprisingly eulogistic reflections in the *Saturday Review*.

"It is well," he wrote, "that we should fill our souls with Wagner, endure Schönberg, listen with patience or pleasure, as the case may be, to Strauss,

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

Stravinsky, and Scriabine rejoice in Borodin. But to hark back for an evening to really old-fashioned non-immortal opera teaches us, whether or not we want to be taught, a rather startling lesson—which is that the newness of all this recent German and Russian stuff is not the newness of real originality, but only a newness of mode. Why, Wallace, after so much very up-to-date music, sounded positively fresh in my ears a few nights ago.

"With all its defects, 'Maritana' is a notable example of what can be achieved by a man of high talent, power of independent thought, and with just a touch of genius in a bad age amid uncongenial surroundings. With all the advantages enjoyed by the composers of to-day, will their work last as long as this unpretentious little opera of Wallace?"

THERE died in Vienna the other day an old man who remembered Beethoven very well, says the *Musical News*. He was a vine grower named Kerppel, and as his memory was considered extraordinary he was often questioned as to his recollections of the great composer.

Was Beethoven untidy in his appearance? someone would ask him, to which he would reply, "Ach, that is a story (das ist eine Geschichte). Beethoven was not elegantly but always neatly dressed. He wore a grey silk hat."

Kerppel had frequently seen him at Nussdorff when he had to take his father's dinner to him in the vineyard. "Beethoven always responded kindly when we greeted him. He was a man of medium height and of athletic build. He generally had a little book with him in which he wrote."

LONG lost until discovered tucked away among the archives of the House of Wahnfried in Bayreuth, the original "Rheingold" score has now been demanded back by representatives of the present King of Bavaria, as it was the property of King Ludwig I, and Wagner borrowed it from his library without giving a voucher for it. It has remained at Wahnfried ever since.

A previous investigation to determine

its whereabouts undertaken by Bavarian court officials was suddenly dropped for special reasons, but it is now determined to have the score back in the Bavarian king's library.

UNDER the honorary presidency of the Prince of Monaco and the patronage of Camille Saint-Saëns and the members of the administrative council of the "Société des Bains de Mer de Monaco," Raoul Gunsbourg, director of the Monte Carlo Opera, has started a work of relief of practical value. He is assembling at Carmat, where he will see that they are well cared for, the wives and children of all the artists who have had engagements at the Monte Carlo Opera during the reign of Prince Albert and who are now fighting for their countries.

AS the Jaques-Dalcroze Institute at Hellerau, near Dresden, is closed on account of the war, M. Jaques-Dalcroze will spend the Winter in London and take an active part in the teaching work of the school there. Full training courses in eurhythmics for teachers will be held at the London school and if circumstances make it necessary next year's examinations for the Institute's diplomas and certificates will also be held there.

J. L. H.

Wisconsin Pianist to Join Chicago's Musical Colony

CHICAGO, Sept. 25.—John Francis Connors, the talented Wisconsin pianist, has arrived in Chicago after a year's stay in Berlin with Joseph Lhévinne. Mr. Connors has been one of the artist pupils of Maurice Rosenfeld. It is probable that he will take up his residence in Chicago, where he is well known both as concert pianist and as teacher.

M. R.

George C. Weitzel has returned to Pittsburgh from Berlin, where he has been working with Vittorino Moratti. Mr. Weitzel has been teaching singing in Pittsburgh for over five years, was a pupil of the late G. B. Lamperti for three years and was also two and a half years with Moratti.

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Styles in Music Teaching as in Clothes, Says Kate Chittenden

In an Experience of Forty Years, This Noted Pedagog Has Observed Educational Methods Pass and Recur, with Wave-Like Periodicity—Plans of the American Institute of Applied Music

MUSIC and music teaching have their fashions. And, as in the case of clothes, the modes recur.

Kate S. Chittenden, dean of the faculty of the American Institute of Applied Music, discussed this question the other day with a MUSICAL AMERICA man.

"During an experience of forty years of teaching I can recall the return and departure, on three different occasions, of the tense muscular method of holding one's hands in piano playing. Alternately we have had as a prevailing fashion the devotion to complete relaxation. I have watched these modes come and go like so many waves.

"In the early days of my career I held firmly to the faith that there could



Kate S. Chittenden, Dean of the Faculty of the American Institute of Applied Music

be only one right way to obtain certain effects in piano playing. But years of close observation have convinced me that after all it is not the means but the result which counts. I have witnessed great pianists produce a tone of ravishing beauty by holding their hands perfectly level over the key-board; and I have heard tonal effects of equal charm produced by the rounded, raised holding of the hands. So you see it is all a matter of the individual. Our hands differ—we must hold them differently according to their peculiar form. Therefore, it is wrong to lay down a set of rules to cover all cases. Just as one 'vocal method' is impossible for all singers, so, I believe, there is no scientific formula to guide the pianist. The greatest problem of the teacher to-day is then the study of personal equation."

Miss Chittenden has just returned from her vacation and was found absorbed in the details of reorganizing the institute for the season's work. A keen intellect, a woman of varied and interesting experience she has, as she told her visitor, watched with interest the rise, popularity and disappearance of numerous educational institutions. One after the other famous personalities crystallize schools around themselves, carry out their pet theories or their peculiar methods, stamp them upon a little group of followers leaving an impress more or less ephemeral. Then from one cause or another the dominating influence becomes separated from the organization and the institution passes into limbo.

That a school should have lasted for a generation, in these days, means that there is in it an inherent vitality which stands for something out of the ordinary run of things.

The American Institute of Applied Music belongs to this class. The announcement of its twenty-ninth year contains evidences of the breadth of mind and sagacity of the management and the soundness of the curriculum provided there.

From the early days when Dudley Buck was president of the Board, during the days when the work was carried on under the name of the Metropolitan College of Music, the standards and achievements in the theoretical departments have resulted in a long list of thoroughly trained musicians who have



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passed out into the musical life of the country to exert an influence in university, college, school or conservatory. There was vigor and vitality then and the same characteristics reign in the theoretical courses to-day under the guidance of R. Huntington Woodman and his various assistants.

The violin department will again be under the supervision of Henry Schradieck, regarded as the dean of violin pedagogs in America. The piano department will be conducted by H. Rawlins Baker, Leslie J. Hodgson, William Fairchild Sherman and Miss Chittenden.

The pedagogy courses enlist the services of Katherine L. Taylor, Sara Jernigan, Anastasia Nugent, Margaret Arnold and others. The series of classes for teachers embracing harmony, ear training, vocal sight singing, history of music, pianoforte technique, sonata form and musical interpretation.

In addition to which Miss Chittenden devotes a goodly portion of time to repertoire work with advanced students, several of whom are gaining enviable recognition as concert pianists.

Fannie O. Greene has conducted the history of music classes for a number of years. The additional lecture series are by Thomas Tapper, Daniel Gregory Mason and Emilie Frances Bauer.

McCall Lanham has kept himself constantly before the public as a successful voice teacher and baritone. Gustav Hornberger, the violoncellist, has made a record in his own department and a number of clever young artists are to be credited to his account.

Mary Fidelia Burt, whose original achievements in the field of public school music have brought her into a large

prominence as a teacher, has provided a number of different courses suited to the needs of grade teachers and supervisors of music in public schools.

Several free scholarships are open to contestants and the competitions were held Friday, October 2, and Monday, October 5.

Conflict Hastens Return of Ann Arbor Conservatory Instructors

ANN ARBOR, MICH., Sept. 30.—A number of the faculty members of the Conservatory of Music have recently returned from vacations spent in the various musical centers of Europe. Director Albert A. Stanley made his way from Paris via Scotland and Theodore Harrison, head of the vocal department, was also in Paris when the opening of hostilities forced him to leave. The other arrivals include Mrs. B. F. Bacher, dean of women; Mrs. George B. Rhead and Martha Merkle, of the piano department, and Allen A. Dudley, of the vocal staff.

Canadian Tour of Maude Klotz and Miss Hoyle Cancelled

The tour in Canada of Maude Klotz, the noted soprano, and Dorothy Hoyle, the English violinist, has been postponed until Spring, owing to the disturbance of local conditions caused by England's participation in the war. The artists with their accompanist, Walter Kiese-wetter, had been engaged last Spring by Albert E. Davies, the well known Toronto manager, for a tour that included more than fourteen cities.

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Relationship of Diction to Tone Production—Importance of Recognizing Differences in Vowel Pitch

By MAY LAIRD BROWN

THAT good diction is a definite factor in the production of a good tone is asserted or implied in almost all recognized works on the voice. When the authors of these books are throat specialists, vocal teachers are perhaps withheld from an unqualified acceptance of their

conclusions by their own realization of many psychological influences which affect the vocal mechanism in voice production. When the authors are music critics, their lack of practical singing experience seems to weigh against many of their most valuable deductions in the minds of their professional readers. Even when they are singers among the world's great artists, such as Frangon Davies and Lilli Lehman, their authority is not absolute because it is considered that their practices are adapted to conditions peculiar to themselves.

While in each individual the parts of the vocal and articulating apparatus differ in size and shape, yet each singer has the same number of parts evidently designed by nature for the same purposes. Therefore, in this scientific age, the vocal student feels justified in demanding rules so grounded in law as to be, if not universally applicable in detail, at least universally adaptable.

In "The Singing of the Future," Mr. Davies states that "Pure pronunciation (musical, sustained, fitting), once achieved, ensures right tone production," and a little less drastically that "The quickest way to fine tone is via a fine pronunciation." Mr. Davies has not convinced the musical profession of the truth of these statements; yet the laws of resonance upon which they are founded are acknowledged theoretically by most singers.

The Upper Resonance

It is well known that every musical sound starting in the larynx is immediately re-sounded in the cavities of the head and face-mask, and receives further reinforcement by resonance generated in the mouth and throat. These elements are so blended that the ear receives them as a single concrete note, more or less complete and satisfactory according to the number and strength of these partial tones of which it is composed. It is generally acknowledged that upon the reinforcement in the head cavities depends the carrying power of the voice. Vocal teachers, therefore, make use of various devices for directing a large proportion of the tone into these upper resonators; but this effort alone, even when successful, will not produce an expressive or even agreeable quality of tone unless the upper resonance is balanced by the vibrations simultaneously aroused in the mouth. The two divisions must be in proper proportion, and this proportion differs according to the vowel sung; for the character of the vowel is determined by the shape and size of the mouth opening which concentrates the

resonance differently in each case, generating more partial tones on some vowels than on others.

This fact has been tacitly recognized. Vocal teachers direct a pupil to practice exercises and vocalises upon the vowel which seems to produce the best tone in the individual voice, and then this patiently acquired tonal beauty becomes a thing of shreds and patches as soon as the student is obliged to sing words in which other vowels occur. This leads to the assumption that a pure pronunciation is an actual detriment rather than an aid to good tone. Before assenting to this, however, it will be profitable to inquire what are the remedies for this condition; since singing, if it is to be more expressive than mere vocalizing, must successfully combine words with tone.

The Difficulty Complicated

It is claimed by Dora Duty Jones in "Lyric Diction" that the difficulty is complicated somewhat by the fact that the ever-varying shape and size of the vowel chamber or mouth "by altering the magnitude and rate of the sympathetic vibrations aroused in this resonator, not only alter the character of the vowel tone, but give to it an ever-varying pitch which is sometimes harmonic and sometimes inharmonic to the tonic fundamental pitch."

This may be proved by a simple experiment. If the ears are stopped by the fingers and the cardinal vowel sounds, A, E, I, O, OU, whispered strongly in the front of the mouth it will be noticed at once that faint but definite notes are suggested, ranging between that of I (EE), the highest, and OU, which is the lowest of the five. This pitch remains relatively the same, I being always highest and OU the lowest in each individual. But the note represented differs according to the voice, age, or sex of the singer. The effect of this distinct vowel pitch upon the tone is readily inferred; one realizes at once that to the harmonic partials aroused by the vibrations of the fundamental tone in the resonance cavities of the head and throat there is added an independent vowel tone which, if inharmonic to the note sung, must impair the quality of the tone by introducing a dissonant element.

This is sometimes the reason why one note will stand out from the rest of the musical phrase with a shrill or harsh quality. There may be other reasons such as tension, incorrect tongue position, lack of palatal adjustment, etc. But, even under the most favorable conditions, the singer always has to reckon with this differing vowel pitch in the co-ordination of word and tone. For it must never be forgotten that the singer is using simultaneously two instruments and combining two processes—those of word production and tone production. Tone may be produced without actual words, but no tone can be sung without some vowel, and it unnecessarily lengthens the period of training to try to perfect these two processes before combin-

ing them; for in ignoring the vowel we neglect a component part of the tone.

Solution Simple

The solution of the problem is simple, though requiring a reasonable time for its application. While the technic of pronunciation is being mastered the singer must learn to discriminate between vowels which are rich in partial tones and those the tendency of which to impoverish the tone may be obviated by increasing the proportion of head or pharynx resonance. The student soon learns to manipulate the upper stream of tone by means of the breath, and to increase or diminish it at will, disguising, overshadowing, or harmonizing his vowel pitch by this same expedient, and thus producing under all circumstances an even tone.

When the vowels have been equalized tones will not be always the same color, for front vowels such as I (EE) and A as in *man* are intrinsically brighter than O and OU, which focus the resonance farther back. But the mouth resonance may be modified or shaded by the action of the veil of the palate or the lips, so that any vowel may be rendered either darker or more vivid, and those which are naturally dull such as E in such words as *let* or *her* may be brightened by concentrating their vibration as far forward and as near to EE as may be possible without changing their sound. This suggests many questions as to the relation of vowel color to tone color which are outside the scope of this article, which is offered in the hope of opening the minds of singers and teachers to the demonstrable fact that good diction, instead of being a mere ornament to a good tone, is in reality the neglected half of singing.

Charlotte Moloney Scores in Vermont Concert

At a concert given at the Shrine Theater, Rutland, Vt., on Friday evening, September 25, Charlotte Moloney, a young violinist, was heard to great advantage. Miss Moloney, who is an artist-pupil of Florence Austin, played the Wilhelmj transcription of the "Prize Song" from "Die Meistersinger," Musin's "Valse de Concert," the Romance from Wienawski's Second Concerto, Kreisler's "Liebesfreud," Bach's G String Air, Bohm's "The Bee" and Hubay's "Scènes de la Czarda." Her performances were praised both from the standpoint of technical efficiency and musicianly style. Katherine Mitchell presided at the piano in an able manner.

Margulies Trio to Give Concerts as Scheduled

All the members of the Adele Margulies Trio have returned from Europe, and the organization will give its concerts as originally planned on November 17, January 9 and February 23.

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STAGE FRIGHT BEFORE THE PHONOGRAPH

It Is More Demoralizing, Says Thomas Chalmers, than the Stage Fright of the Theater—The Fatal "Frog"—Singing by "Feeling" Rather than Hearing in the Ordinary Way—What the Talking Machine Has Done to Help Popular-priced Opera and Opera in English

By THOMAS CHALMERS

MANY singers, if not all, have felt the particular variety of "stage fright" that accompanies making phonograph records. Although it diminishes as one continues to record successfully, it never wholly disappears. There is something about a recording-room—with the devouring horns that face a singer, and the feeling that the sins of commission and omission are never to be forgiven nor even forgotten—that is more demoralizing than the ordinary "stage fright" of the theater.

The unforgivable sin in a record is a "frog" (a slight break or huskiness), a thing which, in the theater is almost imperceptible, but which, on the record, is a blemish that is fatal. It may be easily understood that hearing a singer sing the same song hundreds of times, and always hearing him break on the same spot, is enough to cause the average listener to hurl the record out of a window and vow solemnly never to buy another record made by that singer.

It is this very fear of "frog" and determination to avoid it that very often causes it. Given a few bad starts, and it seems almost impossible to get away from it, although a singer may leave the recording room after such an experience and, when the nervous strain is over, find his voice as clear as a bell. A similar nervousness that I feel in the theater is caused by the dread of forgetting the words.

A very real and considerable difficulty in the making of records is that the singer does not hear his own voice in the same way that he hears it when singing in a large auditorium. He hears it—but differently. It is gathered into a horn and never comes back to him as it does under other conditions, a fact which is very disconcerting at first and always makes it difficult. You have to sing by "feeling" alone, and are denied the aid of your ears, which aid is very great, as every singer knows. I have sung in many acoustically bad auditoriums, but never in one as bad (from the singer's standpoint) as the recording room.

However, in spite of, or on account of, these difficulties (probably the latter), it is extremely interesting work. In these days when there seems to be a general understanding of the educational



Thomas Chalmers, Baritone, of the Century Opera Company, Making a Record with Orchestral Accompaniment

and moral influence of music, when financiers and governments are spending large sums of money to provide music for all, and are being lauded for their philanthropy, let us give Mr. Edison the credit and thanks for the greatest work of all—the phonograph. In the last few years it has done more to make music a part of every man's life than all the opera houses, symphony orchestras and musical organizations in the world. It has made the success of the Century Opera House in New York a possibility.

The experiment had been tried many times of giving New York popular-priced opera, and always disastrously, but in

the last few years, thanks to the phonograph, a sufficient musical taste among the public has been created to support such an institution.

Recording is one of the greatest aids to a singer's diction. If more singers recorded in English there would be less talk of bad diction, for the primary requirement for a good record is that the text be understood, and unless a singer is able to sing the words distinctly he is useless from a phonograph standpoint. The sooner the general public is as critical as the phonograph public in this matter of diction, the better it will be for opera in English.

Trio of Artists in Attractive Program in Newark

NEWARK, N. J., Sept. 30.—In a highly interesting concert given this afternoon at Bamberger Auditorium, under the direction of Mrs. Robert S. Graham, the artists were Sara Gurowitsch, 'cello; Robert Gottschalk, tenor, and George Halprin, pianist, with Adolph Stueterman as accompanist. Miss Gurowitsch played Popper's "Elfentanz" and "Spinnlied," Grunfeld's "Romanze" and a Chopin Nocturne with an artistic command that elicited warm expressions of admiration. Mr. Gottschalk's American songs, Cadman's "A Moonlight Song," Marshall's "I Hear You Calling Me" and Spross's "Yesterday and To-day" were finely sung and heartily applauded. Mr. Halprin played numbers by Mascagni, Moszkowski, Liszt and Schlozer with technical and interpretative finish. The audience was large and there were many recalls for the artists. S. W.

"Musical America" Used to Illustrate Oklahoma Music Talk

DEWEY, OKLA., Oct. 1.—Lillie Fowden, recently gave three music talks with piano and vocal illustrations in Dewey. Her assistants were Mrs. Laura Filtin, Gladys Humphries, Edna Christian, Mildred Jennings, Jane Sheppard, Virgil Stewart. In the talk of September

24, devoted to the "Music of the Allies," pictures and material from MUSICAL AMERICA were used as demonstrations. L. J. K. F.

FRENCH OPERETTA TO OPEN DIPPEL'S SEASON

"The Lilac Domino," by Cuvillier, Chosen as Inaugural Attraction—October 19 Opening Date

Having overcome many difficulties occasioned by the war in Europe in assembling his artists and scenic equipment, Andreas Dippel announced last Tuesday that he would open his season of opera comique at the Forty-fourth Street Theater, New York, on October 19.

The first production will be the French operetta, "The Lilac Domino," by Charles Cuvillier, a young composer, who finished the last bars of music just before being called to the front for France. He is at present with the forces near Verdun. The original book is by Emerich Von Gatti and Bela Jenbach. The adaptation into English was made by Harry B. Smith and the English lyrics were written by Robert B. Smith.

The scenes are laid at Nice during the carnival period of last Spring. A feature of the operetta is an intermezzo characterizing the life along the Riviera. Colored moving pictures will show the various episodes of the carnival while the intermezzo is being played.

MME. D'ALVAREZ FOR BOSTON

Noted Peruvian Contralto Engaged for Leahy Opera Co.

BOSTON, Oct. 3.—The high purpose of William H. Leahy in his scheme to supply Boston with opera during the coming season is effectively reflected in the announced engagement of Mme. Margarita D'Alvarez, the contralto, who created such a sensation with Boston opera-goers last year, as a member of the Boston Opera Company. Mme. D'Alvarez repeated her Boston successes at the Royal Opera in Covent Garden last season. She had planned a concert tour of America under the direction of Schulz-Curtius & Powell, the London concert agency, and her engagement for a limited number of performances with the new Boston organization was effected by special arrangement with Harry Cyphers, the American representative of the London firm.

The Peruvian contralto was first introduced in America by Oscar Hammerstein and she sang in both his New York and London opera houses. She appeared in Boston for the first time last season, but reports of her successes elsewhere had preceded her and on the occasion of her first appearance with the Russell Company she was instantly stamped with the seal of Boston's approval.

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JOHN C. FREUND, Editor

PAUL M. KEMPF, Managing Editor

CHICAGO OFFICE:

Maurice Rosenfeld,
Correspondent
Grant Park Building,
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Telephone Harrison 4383

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New York, October 10, 1914

A REFUTATION? NOT AT ALL

With reference to the performance of "Traviata" at the Century Opera House last week Sigmund Spaeth wrote in the *Evening Mail* that "La Traviata" is a living and vociferous argument against opera in English. Those portions which are intelligible merely reveal the banality of the text, while the concerted numbers might equally well be sung in Italian, Russian or Chinese."

There is no present need to split hairs over the latter part of Mr. Spaeth's contention. Clear projection of words through choral masses of tone has ever been an exception rather than a rule; and if choral writing be at all polyphonic the difficulty confronting the bearer is further increased. But in this connection it is only just to bear in mind that whether the choral text be indeed "Italian, Russian, Chinese," or anything from Icelandic to Volapük, the fact of its lack of clearness when sung remains practically immutable. German and Italian choruses as sung at the Metropolitan are no plainer to the listener unacquainted with the words than are the English choruses at the Century—and often they are less so.

But the important point in Mr. Spaeth's statement is the idea that the banalities of "Traviata" constitute a valid argument against opera sung in the vernacular. In truth they do nothing of the kind. Results such as we have had during the last few weeks in "Traviata" and "Carmen" (in the second of which operas much of the old-time version was retained to the exclusion of Mr. St. John-Brenon's new one) prove conclusively only that the translations utilized have been defective or else that the original libretto contains matter that, by its nature, is unsuited to musical setting. Now it so happens that "Traviata" suffers from precisely this defect. But it does not seem to occur to those individuals who make it a business to decry opera in English that *Violetta's* "open the window," "how much money have we left?" or "I desire a glass of water," are just as preposterous in the original Italian form as in English. With the contemporary vogue of

"realism" in opera this tendency has acquired a very troublesome momentum. Puccini's works teem with conventional expressions beside which those in "Traviata" dwindle into insignificance; Charpentier's "Louise" is worse; Strauss's "Rosenkavalier" and Victor Herbert's "Madeleine" are quite as bad. The difficulty is not one of specific languages. It arises from the modern renunciation of the poetic element, the enforcement of which is the only proper function of opera, and the consummation of which cannot possibly be achieved by adopting for operatic treatment subjects set in a milieu at all familiar in time or place. It was out of the fulness of artistic perception that Wagner advocated myth and folklore as the proper material for the operatic composer. The failure of composers to live by the spirit of this precept is what causes many a totally unwarranted slur at opera in English to-day. Mr. Spaeth's repudiation of it on the grounds he has here chosen is in no sense a logical refutation of its validity.

VOCAL REFUGEES AS GUEST PERFORMERS

The suggestion made in the present issue of *MUSICAL AMERICA* by May Scheider respecting the duties of the Metropolitan toward vocal refugees from Europe is pertinent and timely. It is the belief of this American singer that the leading opera house of the country should open its doors to the many artists of high European repute in such a fashion as to receive them as guests for at least one performance, and for more than that should their work give satisfaction. Such a procedure is, in Miss Scheider's estimation, very much in the nature of a duty on the part of the Metropolitan—towards the cause of opera in America, towards the immediate pleasure of its clientele, towards its own exalted pretensions and lofty artistic station.

In truth, an open-hearted welcome of capable artists who find their occupations gone in these disturbed times should be for the Metropolitan a matter of *noblesse oblige*. And considering that many of these wanderers are Americans the burden of obligation is even weightier than it would be were they exclusively foreigners. Besides, motives of expediency ought to prompt the whole-hearted acceptance of the idea. The scarcity of good singers and the difficulty of securing many of the gifted Americans in Europe because of the contracts which under normal circumstances bind them to foreign houses are complaints frequently raised. With a host of artists suddenly turned loose in our midst the solution of this difficulty would seem to be at hand. An efficacious trial of these singers could thus be obtained without difficulty and to excellent purpose and much valuable material might be obtained.

Furthermore, the periodic appearance of new folk would not only add zest to the season, but might react to advantage on those already established in favor in a way to prevent the backsliding that comes from want of acute competition. Also it would impart a taste of variety to the artistic doings of the institution. New impersonations of familiar rôles are bound to stimulate interest even if they do not eventually secure lasting approval. The Metropolitan might profitably emulate the example of German opera houses in discountenancing the pernicious habit prevalent here of giving to some one singer absolute dominion over certain rôles and of withholding such parts from all others.

Altogether, the plan has many excellent potentialities, and it is really incumbent upon the Metropolitan to take cognizance of them.

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(signed) MARGARET SALDINI,
Notary Public New York County No. 3403,
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[Seal]

(My commission expires March 31, 1916.)

PERSONALITIES



Charles W. Clark—Pilot and Baritone

Having christened his sailing yacht "Lieder," Charles W. Clark, the noted American baritone, manages to keep in a musical atmosphere even while cruising on the great lakes. Mr. Clark is arranging for a long concert tour in America this season.

Hamlin—In his departure from Germany, George Hamlin was obliged to leave his trunks behind him. One of them contains the tenor's collection of opera scores and many rare and valuable first editions and manuscripts, impossible to replace.

Scheff—Fritzi Scheff was asked recently if she ever expected to return to grand opera. "Not if I can help it," was her answer. "Grand opera, I love; but the work is too hard for me, physically. However, I should like to sing in opera comique again," she added.

Gerville-Réache—Mme. Jeanne Gerville-Réache, the French contralto, recently issued an engraved guide so as to secure the correct pronunciation of her name. According to the fiat of the prima donna the name is pronounced "Jer-Vill Ray-Ash," with the accent on the first syllable in each instance.

Sametini—A signal honor was conferred upon Leon Sametini, head of the violin department of the Chicago Musical College, when the medal of the order of the "Bien Publique" was bestowed upon him in Paris, just previous to his return to America. The presentation was made at a dinner given for Mr. and Mrs. Sametini.

Hutcheson—Among the new works which Ernest Hutcheson will introduce during the coming season in this country is a Fantasia on two Russian airs, for piano and orchestra, by Arensky. Mr. Hutcheson played this composition last Winter with the Geneva Symphony Orchestra at Geneva, Switzerland, and found it extremely effective.

Seagle—The career of Oscar Seagle is a demonstration of the value of complete preparation, for he has followed what he has always admonished his students: "Do not practise on the public. Do not sing until you are ready." It was thus that Mr. Seagle continued his work with Jean de Reszke year after year, before appearing here in concert.

Fremstad—A remarkable reception was accorded Mme. Olive Fremstad in Spokane, Wash., according to a telegram received October 3 by her New York managers, Foster and David. Twenty-seven clubs of the city participated in the welcome and there were speeches by leading citizens. Mme. Fremstad was presented with a golden floral key to the city by the Mayor and replied with a short speech, the "second of her life."

Bauer—That the latchstring of Honolulu's hospitality will always be out for Harold Bauer is evident from a notice of one of his concerts in the *Pacific Commercial Advertiser*, which begins: "Mr. Harold Bauer has said that he wants a home in Honolulu. If the real estate agents of this town allow Mr. Bauer to get out of the city limits without the title deeds of a tidy piece of real estate in his pockets, even if they have to give it to him, they ought to be drummed out of town for a lot of dubs."

Lhévinne—The first direct word received from Josef Lhévinne has come to Loudon Charlton in a cablegram from Wannsee, a suburb of Berlin, where the pianist has made his home for a number of years. The dispatch reads: "Am safe in Wannsee. Germans most kind. Am free to leave the country." Lhévinne, being a Russian, though an expatriated one, was held a virtual prisoner in his own home, though he was treated with every courtesy. He was permitted to continue his teaching, but was not allowed to communicate with other countries until his status was definitely settled. Lhévinne's tour is scheduled to begin the latter part of December, his first appearance being a recital to be given in Boston.

POINT and COUNTERPOINT

EVEN in times of peace an opera house is far from a lethargic institution, but imagine the atmosphere behind the scenes at the Metropolitan when the song birds of various nation hie themselves to their Winter nest. This thought has occurred to the New York Sun, which asks editorially:

"Will a German singer submit with docility to the commands of an Italian conductor? Will the patriotic German soprano hear any suggestion as to the correctness of her tempi from an Italian, and will the warm blooded and patriotic Italian soprano take any advice from the German master of the bâton."

One may hazard a guess that the first thing Manager Gatti does upon his arrival will be to place over the Metropolitan stage door this legend: "This Place Is Neutral. No War Discussion Here."

"Geraldine Can Sing in Spite of Bad Knee" is the heading which a middle western paper affixes to a report of a slight operation undergone by Miss Farrar.

About time for some pedagogue to write a book on "The Place of the Knee in Tone Production."

The national anthem is now one hundred years old, and there are indications that in one hundred years more the majority of our citizens will know more than half of the first stanza.—James J. Montague in the New York American.

Better make it the Millennium.

"Did they sing any pretty songs at Sunday school?" asked grandma of five-year-old Stella upon her return home.

"Only one," replied the youngster. "It was something about Greenland's ice cream mountains."

First Cat—We keep all the latest popular music at the house where I live.

Second Cat—How do you know?

First Cat—I run over it occasionally on the piano.

The "art atmosphere" of the old world has been shot full of holes in a month, remarks W. B. Chase of the New York Evening Sun, anent the coming of Mme. Sembrich to America with some of her pupils.

George Ade's "Fables in Slang" have illuminated so many phases of life that it is only natural for the noted humorist to have dramatized the musical aspirant. This he has done in the fable of "Lutie," now being shown in the movies:

"Lutie was a swell looking Dame, but she thought she could sing, and her friends jollied her along until she was about to send Melba back to Australia and Schumann-Heink into ten-cent vaudeville. Her mother thought she was a coming star and said something ought to be done with her voice. Several neighbors

recommended choking her. But first of all, Lutie must give a concert, so they hit the Old Man for three hundred and fifty bucks to cover expenses. Her debut was a huge success until she read the morning papers, but when she did, she was sick in bed for three months. When she recovered the music was entirely out of her system. Moral: When in Doubt, Try it on the Critics."



—Reproduced by courtesy of "Judge."

Close Harmony

Some concert artists were discussing the war and the musicians engaged in the conflict, among those mentioned being Kurt Schindler, the pianist-conductor.

"What are Schindler's duties in the army?" asked one.

"He's an interpreter," vouchsafed a soprano.

"Still following his artistic career," quoth a contralto.

MUSIC REQUIRED STUDY IN ONLY TEN STATES

But Splendid Work Is Being Accomplished in Schools Elsewhere in Union
—National Report Completed

PITTSBURGH, Oct. 5.—Will Earhart, director of music in the Pittsburgh public schools, has just compiled the first national report on music in the public schools of this country, under the direction of P. P. Claxton, United States Commissioner of Education. Mr. Earhart has gathered information from all parts of this country, Alaska, the Philippines and Porto Rico and finds that music as a study is required in but ten States of the Union.

The ten are California, Iowa, Kansas, Louisiana, Maryland, Nevada, Okla-

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homa, Dakota, Utah and Washington, Maryland being the only Eastern State.

Mr. Earhart found that splendid work in music in the schools was being done in Rochester, N. Y.; Boston, Cincinnati, New York and Seattle, Pittsburgh being given a subordinate place out of modesty on the director's part. As for Pittsburgh Mr. Earhart says in his report that night school classes in music are being encouraged and that the schools now have five choral organizations, four chorus classes and one class in vocal culture with a combined membership of 600, as well as three orchestras with a total membership of sixty. The movement in this city is only in its inception, but is gaining strength. The report will be sent out from the Department of Education at Washington.

E. C. S.

Gamble Concert Party Starts Twelfth Transcontinental Tour

The Gamble Concert Party will open its twelfth transcontinental tour on October 12 in New York and it will go west as far as Texas prior to the holidays. A fourth voyage to the West Indies is contemplated after New Years and the annual visit to the Pacific coast will be made in March and April.

Music School Settlement for Colored People Moves into New Quarters

The Society of the Music School Settlement for Colored People, Elbridge L. Adams, president, formerly located at No. 257 West One Hundred and Thirty-fourth street, New York, has moved into its new and spacious building at Nos. 4

and 6 West One Hundred and Thirty-first street. The music committee, composed of Natalie Curtis, Canon Douglas and David Mannes, has appointed the negro musician and composer, J. Rosamond Johnson, as musical supervisor. There is now room in the Settlement for 500 students. The building contains an attractive recital hall where chorus and orchestra classes can be held and frequent musical entertainments may be given.

Jean Sibelius, the Finnish composer, has written the music for a pantomime, "Scaramouche."

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NEW MUSIC—VOCAL AND INSTRUMENTAL

BRUNO HUHN has made a setting of Edgar Allan Poe's "Eldorado" which appears in the song issues of Arthur P. Schmidt.* Mr. Huhn's successful setting last season of "Israfel" had already entitled him to consideration as a composer of music to Poe's poetry. In "Eldorado" he has treated his subject with exemplary directness. He has given the words a fine melody, diatonic in its build and supported with a piano accompaniment as carefully made as we have been accustomed to expect from Mr. Huhn. In the important matters of detail, notation, phrasing, etc., Mr. Huhn's piano parts are marvels of perfect writing. It is comforting to examine such music in these days when the work of immature composers is placed before us in such quantity.

This song, which is published for high, medium and low voices, should have a wide hearing. It is suitable for recital work and also, because of its natural manner, well adapted for use in teaching.

"A Garland of Old English Songs" is the title given to four old melodies which have been "adapted and arranged with pianoforte accompaniment" by Alfred Moffat. Mr. Moffat's name, both as composer and arranger, is well known. He has put to his credit a vast number of violin arrangements and, in more recent years, a large number of settings of folk-songs.

Here he has arranged "The Skylark," "Lovely Is Your Mien," "May" (A Pastoral) and "Weary Is My Lot." It would be difficult, indeed, to find finer material for that part of a recital program devoted to old music. Mr. Moffat has not performed on these old English melodies any operations that rob them of their character. He has strengthened them, wherever possible, and his accompaniments are models of what a modern musician should give us in arranging old melodies. They are published both for high and low voices.

* * *

ARTHUR P. SCHMIDT issues two new songs by Horatio Parker.† Three other new songs by this distinguished musician were recently discussed in these columns with gratitude for the fact that their composer was again giving his time to such work.

The two songs, "A Perfect Love" and "Her Cheek Is Like a Tinted Rose," show Dr. Parker at his best. There are ideas here of real import and only a master could have built upon them so effectively. The songs lean on little in composition that has gone before and reveal true in-

*"ELDORADO." Song for a Solo Voice with Piano Accompaniment. By Bruno Huhn. Price 50 cents. "The Skylark," "Lovely Is Your Mien," "May," "Weary Is My Lot." Four Old English Songs for a Solo Voice with Piano Accompaniment. Adapted and Arranged by Alfred Moffat. Price 50 cents each. Published by Arthur P. Schmidt, Boston, Mass.

†"A PERFECT LOVE." Song by Horatio Parker. "Her Cheek Is Like a Tinted Rose." Song for a High Voice. By Horatio Parker. Published by Arthur P. Schmidt, Boston, Mass. Price 50 cents each.

dividuality. Singers should make such recital songs their own at once, for they are not often to be found, despite the vast number of songs published in this country to-day.

* * *

ADDDING to the formidable list of compositions which he has published in the past, Alberto Bachmann, the French composer and violinist, has published a Sonata in D Minor, for piano and violin, through the Paris branch of Adolph Fürstner, Berlin.‡

Here is a modern sonata for violin and piano which is as natural in its manner, as straightforward in its development of thematic materials, as anything left us by the "romanticists." It is a lyric rather than an heroic work, built on singing themes, treated with much dexterity. M. Bachmann is a born composer. Had he never taken a lesson in his life he would nevertheless most certainly have composed. His feeling for tonal architecture is spontaneous and proportioned, and he is never verbose.

The movements are (I) *Allegro assai*, D Minor, 6/8; (II) *Scherzo-Presto*, F Major, 3/8; (III) *Adagio sostenuto*, D Major, 3/8; (IV) *Finale-Allegro appassionato*, D Minor and Major, 4/4. To enumerate in detail the characteristics of the themes of all the movements would require far more space than is granted here. Let it be set down, however, that M. Bachmann has given us no cheap melodic morsels here and that he has avoided the *salon* manner in theme and structure. To be sure, the sonata is not of the Brahms or Beethoven type. It is not profound, nor does it claim to be. Its one deep movement is its *Adagio*, a movement which recalls in general scheme the slow movement of Brahms's Sonata in D Minor. If it be stated that this sonata is the kind Massenet at his best would have written, a fair idea of its character will be conveyed.

M. Bachmann has been trained in the schools of classic and romantic musical art. He has studied with men like Ysaye and has played Beethoven since he was a boy. He has written cadenzas for the master concertos and has published a treatise on the art of the violinist. He knows the musical literature from Alpha to Omega. His latest work is a splendid example of a modern sonata—not one that deals with the development of Kosmos, but that concerns itself rather with giving out agreeable melodic and harmonic ideas in a musicianly manner.

Being a violin virtuoso himself, it might seem as though the composer would give an over-prominent part to his instrument in this sonata. But he has not. He has remembered that a sonata for piano and violin is a duet and has given the piano enough to do to keep ten technically well-developed fingers busy.

The sonata bears a dedication "A *ma chère femme*." It is learned that Mme. Bachmann is a gifted pianist and the composer of an album of songs of impressionistic mould which will soon appear from the press of Costallat in Paris.

* * *

A CHARMING and melodically beautiful minuet, "Madame Pompadour," for piano, comes from the pen of Paul F. Johanning.¶ In it Mr. Johan-

‡SONATA IN D MINOR. For Piano and Violin. By Alberto Bachmann. Published by Adolph Fürstner, Paris. Price Fr. 5 net.

¶"MADAME POMPADOUR." Minuet for the Piano. By Paul F. Johanning. Published by the Century Music Publishing Company, New York. Price 30 cents.

ning has proved his ability to reflect the spirit of olden days. There is good four-part writing in the first section in A flat, and also in the subsequent contrasting part. Less happily managed is the second part in D flat, which is more in the nature of the valse than the minuet. As a teaching piece it will be very welcome. It is not difficult technically.

* * *

IT is disappointing to see the gift of W. Franke-Harling, from whose pen we have had some interesting songs in recent years, turned to the realms of French modernity. It is natural enough that Mr. Harling should have made the harmonies of the ultra-moderns his own in the last few years, but it is hard to understand why he should have changed his manner of musical expression so completely as he has in "The Two Angels," a "symphonic ballad for chorus of men's voices with orchestra or piano accompaniment."**

Recalling such exquisite songs as Mr. Harling's "Yvonne," that go straight to the emotions of the hearer, one cannot but feel that he is now being led away from the path to lasting recognition.

"The Two Angels" is an elaborate setting of some Whittier verses and, played upon the piano, it is extremely dull. The voice-parts may "sing" better than they "play"; the orchestral part reduced for piano gives no idea of what is happening in the orchestra.

Mr. Harling has been very bold in the way he has treated his voices, starting them off on a dissonant bit that will be unsingable except by a very finely equipped choral body, and continuing in a similar way. It is perhaps a very serious effort, but it does not hold the interest, from a reading of the piano-vocal score, at least.

**"THE TWO ANGELS." Symphonic Ballad for Chorus of Men's Voices with Piano Accompaniment. By W. Franke-Harling. Published by the Boston Music Company, Boston, Mass. Vocal Score, Price 75 cents net.

It is inscribed to Kurt Schindler, who, apostle of modernity that he is, will doubtless find it most engaging.

* * *

FROM D. Rahter in Leipsic comes an album of eight songs by W. H. Pommer, op. 22. These are "The Year's at the Spring," "By the Wayside," "The Half-Ring Moon," "She Is False, O Death! She is Fair," "The Dream Garden," "In April," "Christmas Lyric" and "The Nightingale."††

Essentially German in cast, the songs might have been written by any one of a hundred composers in the Fatherland. Mr. Pommer, is, if we err not, an American, but he has studied in Germany and has acquired the German manner. Were we not familiar with several excellent settings of the Browning "The Year's at the Spring," we might find more to admire in Mr. Pommer's music. There is color in his "Half-Ring Moon," though it does not begin to develop the inner meaning of the poem, as does, for example, that by Victor Harris published in America last year. There is enough pleasing melody in the songs to make them popular, but they can not be said to be distinguished. German versions are included. A. W. K.

††"EIGHT SONGS." For a Solo Voice with Piano Accompaniment. By W. H. Pommer, Op. 22. Published by D. Rahter, Leipsic. Price M. 3.

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CHICAGO, Oct. 3.—Believing thoroughly that as fine a musical education can be obtained in this country as in Europe, Mrs. Gertrude Grosscup-Perkins, of the faculty of the Conservatory of Chicago, has not only demonstrated her theory among American students but among Europeans who have come to Chicago to study with her.

Eberhardt Eggers, of Hanover, Germany, studied for three years with Mrs. Perkins and returned to his native land a year ago to fill a position in the opera company in his home city.

Another pupil from a foreign country to seek his musical education in the United States is Donato Colafemina, a young Italian possessing a remarkable tenor voice. He is rapidly making an enviable reputation under the tutelage of Mrs. Perkins, who has been his only instructor. Signor Malagisa has appeared in the Coliseum in an orchestral concert under the direction of one of his distinguished fellow countrymen.

Mrs. Perkins has a large number of pupils filling leading positions in companies now traveling in the United States and also several who have made successes in European capitals. Among the latter is Arthur Faguy-Cote, who has made a name both in Paris and London, having had two seasons of pronounced activity in those cities.

Beatrice Van Loon is another well known singer who has done all her vocal studying with Mrs. Perkins. Miss Van Loon has sung in some of the most important musical events in the country, having had, among other engagements,



Photo by Daguerre

Mrs. Gertrude Grosscup-Perkins, Voice Teacher, of Chicago

the position of soloist with the Innes Band for five seasons.

Frieda Peycke, of Los Angeles, who has won an enviable reputation in the women's clubs throughout the country, also received her vocal education solely from Mrs. Perkins.

The work of this eminent teacher is another proof that it is entirely unnecessary for American students to waste their time and money in the studios of foreign teachers, whose principal interest in them consists in the number of American dollars they are able to obtain from them.

Mrs. Perkins is an earnest supporter of Mr. Freund in his endeavor to enlighten American students, and show them the fallacy of going abroad to study.

M. R.

BISPAM'S SEASONS JOINED

**Noted Baritone Began Fall Work Before
Summer Was Scarcely Over**

David Bispham has hardly known where his last season ended and his present one began, as he sang late into the Summer and began early in September when he appeared at Mount Kisco in the Red Cross benefit given by some of the most prominent members of the dramatic profession in Miss Leonard's Open Air Theater. Mr. Bispham was in excellent voice and sang "Where'er you Walk," the Prologue to "Pagliacci," and by especial request "Danny Deever."

On September 26 Mr. Bispham appeared for the benefit of the Presser Home of Aged Musicians founded by Theodore Presser. A compliment was paid Mr. Bispham when one of his records was placed in the cornerstone. Mr. Bispham also sang before the members of the Tokeneke Club, of which he was formerly president and which is near his country home. Besides singing many favorite offerings he recited and acted "King Robert of Sicily." Among his early engagements are appearances at Columbia University and in Philadelphia for the third time under the auspices of the Pennsylvania University.

OBERLIN CONSERVATORY OPEN

**Miss Nash New Dean of Women—
Stronger Organ Equipment**

OBERLIN, O., Sept. 29.—The Oberlin Conservatory of Music opened on September 16 with a full enrollment in all departments. The faculty remains unchanged except for the position of Dean of Women. Frances G. Nash of Cleveland has been appointed to this position. In addition to her work as dean, Miss Nash is offering a new course in dramatic art and expression. She has been connected with the Cleveland schools in the department of dramatics.

The first recital of the school year was given last Wednesday evening, with the following program by members of the faculty:

Concert Piece for Organ in E Flat Minor, by Thiele, Dr. Andrews; "Ye Banks and Braes," by Mrs. Beach, and "Daffodils," by Cyril Scott, Blossom Wilcox; Sonata for Cello and Piano, First and Second Movements, by Saint-Saëns, Mr. Boerner and Mr. Breckenridge; "Liebeslied," from "Die Walküre," Mr. Harroun; Barcarolle in F Sharp, by Liszt, Mr. Upton; Suite for Violin and Piano, Numbers One and Two, by York Bowen, Mrs. Charlotte Demuth-Williams and Mr. Breckenridge.

The organ department will be greatly strengthened this year by new equipment. In January there will be installed in Finney Memorial Chapel a \$25,000 organ, and a \$11,000 instrument in the Second Congregational Church. The organ in Warner Concert Hall will also be rebuilt this Winter.

Charlotte Ruegger, who came last year from Belgium to take charge of the violin department of the Oberlin Conservatory and who has been spending the Summer with her mother in Brussels, has not yet arrived and no word has been received from her. However, she is expected daily as she planned to sail from an English port early in September. Herbert Harroun, who spent the Summer studying voice with Yeatman Griffith in London, experienced no difficulty in getting out of Belgium after a trip to Brussels. Messrs. Dan and Don Parmelee, who were studying violin and double bass in Leipzig, have returned.

A Singer's Post-Mortem Earnings

[Editorial in the New York Tribune]

One is being surprised perennially at the startling innovations which a revolutionary invention introduces into human procedure. Here, for example, is the estate of Mme. Nordica seeking an accounting of royalties still being earned, it is contended, by the graphophone records of the late singer's voice.

The post-mortem income from patented or copyrighted productions is a familiar item in executors' accountings. From now on, apparently, we may expect to see royalties from graphophone or phonograph records in the same category. Some of these records, very possibly those reproducing Nordica's splendid notes, will become classics, like certain writings, a permanent part of the race's heritage. Must the royalties continue, then, until the end of time? Or will their duration depend on individual contracts? Or will the State step in to regulate the matter, as it has in the case of the copyright? These are questions in which posterity, as well as the musicians whose art is to live in this manner after them, is interested.

Singers in Red Cross Benefit Concert

Reed Miller, tenor, Nevada Van der Veer, mezzo-contralto, and Olive Kline, soprano, were the artists at a Red Cross benefit concert at the home of Mrs. Stephen Clark, Cooperstown, N. Y., on September 2. More than \$1,000 was realized. The artists were all heartily encored during the course of the program.

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BURNHAM SOON TO RESUME TOUR AND SCHOLARSHIP CLASS



Thuel Burnham, Left, Photographed in Black Forest

Thuel Burnham, the pianist, who is to tour throughout the United States, under the management of Harry Culbertson, this season, returned on the Allan Line to Montreal, sailing on September 25. As was the case last season, Mr. Burnham will conduct his New York scholarship classes while not on tour. His concert work begins in Minneapolis on October 8, going from there to Valley City, N. D., and extending throughout the Middle West until January 17, 1915, when he gives a concert in Birmingham, Ala.

Harold Bauer in Honolulu Recital

HONOLULU, HAWAII, Sept. 16.—Harold Bauer revealed his art to a Honolulu audience on September 14, his program including the Schumann "Carnaval," the Beethoven "Appassionata" Sonata, some Chopin pieces, etc.

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"His French songs were delightful."—DAILY NEWS, CHICAGO, FEBRUARY 15.

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ENGLAND TO RELY UPON ITS OWN SONS FOR ITS MUSIC

Taking a Leaf from America's Book by Encouraging Native Artists and Fighting the Idea that Everything Foreign Must Be Superior—War Acts As Spur to Efforts of London Musical Societies

London Office of Musical America,
No. 36 Maiden Lane, Strand, W. C.,
September 25, 1914.

THERE is nothing like adversity as a spur to great efforts, and the slogan of "Carry on" which has been sounded so effectively throughout the length and breadth of England in commercial and industrial matters is to be applied to the domain of music as far as possible. England is taking a leaf out of America's book by insisting upon the claims of the native musician, not, as one writer has observed, to the complete exclusion of foreign music and musicians, but rather in order that native talent may be given a fair chance and that the antiquated idea that everything foreign in music must be superior to home products, may be killed for all time.

No fewer than seven musical organizations in London alone have announced their intention of resuming activities this season. The London Symphony Orchestra has arranged to open its season on October 26 with the noted Russian, Wassili Safonoff, as conductor for the first three concerts. Henri Verbruggen, the Belgian conductor, who was so conspicuous in the recent Beethoven Festival at Queen's Hall, has been retained

for one concert. Emil Mlynarski for another and Thomas Beecham for a third. Only two living composers will be represented in the program—and those both British—Elgar whose Violin Concerto will be played with Mr. Sammons as soloist, and Delius, whose Piano-forte Concerto will have Percy Grainger as solo interpreter. It is stated that the Queen's Hall Orchestra, which enters upon its nineteenth season, under Sir Henry Wood, will give its first concert on October 17.

The Royal Choral Society will inaugurate its season on October 29 with a performance of "Elijah" and another October fixture is the first concert of the Crystal Palace Orchestral Society. The Bach Choir and the London Choral Society are also assured of a season.

The weekly Sunday concerts of the Royal Albert Hall are due to begin in November, and this year, as already announced, none but British artists will be engaged as soloists, and members of the orchestra. The New Symphony, under Landon Ronald, will likewise be composed entirely of native musicians.

Brighton Festival to Be Held

One, at least, of the numerous Provincial musical festivals ordinarily held in the Autumn is going to be held despite the example of several similar organizations—notably the Norwich and the Worcester, which have cancelled all their dates. This is the Brighton Festival, a municipal undertaking, in which the first of seven concerts will be given on November 10. Among the principal items will be "Elijah," "The Messiah," the first and second acts of "Parsifal," and vocal and instrumental numbers of French, German, Russian and English works, including a whole concert devoted to Wagner.

The conductors will include Sir Henry Wood, Thomas Beecham, Sir Frederick

Bridge, Sir Alexander Mackenzie, Sir Hubert Parry, Sir Charles Stanford, Landon Ronald and Mr. Lyell-Taylor, organizer of the festival, under whose direction will be the choir and orchestra to the number of 350 performers.

To Play MacDowell Concerto

On Monday next the Promenade Concert Season will enter upon its seventh week with the usual Wagner evening. On Wednesday, a young debutante, Una Truman, will be the soloist in MacDowell's Concerto No. 2 in D Minor, for piano and orchestra. The novelty reserved for the Saturday program will be Balfour Gardiner's orchestral piece "In Maytime."

The American artist, Augette Forêt, after her busy season in London, sails for America early in October. She will be accompanied by another American artist, the pianist and composer, Katherine Ruth Heymann, who is the only American woman pianist and composer permanently resident in London. Miss Heyman has played in almost every country in Europe, and, on every possible occasion, has included American music in her programs. A program in Russian which the writer was shown at the pianist's delightfully artistic abode in Chelsea included the names of Arthur Farwell and MacDowell in Russian characters. Miss Heyman intends passing the Win-

ter in New York, returning to Europe in the early Spring.

Two Singers Rumored Killed

Rumor still persists in including many prominent artists in the toll of war. This week it is the vocalists who have suffered. Paul Franz, the giant tenor of last season at Covent Garden, is said to have fallen fighting for France, and Herr Plaschke, the eminent Wagnerian basso, also of Covent Garden, and the husband of the equally celebrated soprano, Eva von der Osten, is said to have been sacrificed for Germany. Heinrich Hensel, the German tenor, is reported to have been wounded. There seems to be no way of verifying these reports or tracing their origin.

A London contemporary recently quoted the following extract from the letter of a certain charity concert organizer: "Many amateurs are writing offering me their services, but I don't want amateurs. Tommy (the British soldier) has given us his best and we must give him ours." Crisp and to the point!

FRANCIS J. TUCKFIELD.

Cecile Ayres, the American pianist, who is known as a favorite pupil of Gabrilowitsch, will be the soloist with the New York Symphony Orchestra, Walter Damrosch, conductor, in Tyrone, Pa., on the night of November 29.

Evelyn Starr, the Canadian violinist, whose London recitals were a feature of the past English season, will give a recital in Aeolian Hall, New York, in November.

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MUSICAL AMERICA'S OPEN FORUM

High Praise for the Activities of the American Embassy in Berlin

To the Editor of MUSICAL AMERICA:

A copy of MUSICAL AMERICA of September 12 has just come to my notice, and after reading the letter from your assistant Berlin correspondent I feel called upon to enter my protest against the injustice of the article. (The article in question concerned the alleged inefficiency of methods employed at the American Embassy in Berlin during the early days of the war.) I was in Berlin from the 30th of July until the 8th of September, when I came through to Rotterdam, on a special train for Americans—arranged for by the embassy. Being one of three men appointed a sort of Relief Commission—to answer questions and assist the six or eight hundred Americans in every way possible, I feel qualified to write a few words.

Being one of many thousands in Germany without a passport, I visited the embassy many times, and I cannot understand where Mr. Eikenberry received the astonishing information he has given you to print.

Such an emergency as this has never before arisen, and while criticism of the methods, or lack of system at the embassy might pass, surely no one on the scene could question the sincerity of Mr. Gerard's efforts to relieve the anxiety of the people he represents.

To meet an emergency of this kind, to organize a clerical force from such material as offered, with no money to pay for such services; to relieve cases of urgent need, with no funds at hand for such a purpose; to be besieged by thousands of questions, with no definite information on which to base an answer; to have thousands of men and women demanding passports, with no passports on hand to issue—to do all this with the cheerful willingness shown by Mr. Gerard and his staff—surely with all this one should not be subjected to headline charges in a paper standing for the finest in life.

The fact that no "office boy" was employed, and one gained admission by passing a German doorkeeper, would upset the fantastic story of the German philanthropist. There was a general spirit of cheerfulness, common to American crowds, both among the workers inside, and the waiters outside the embassy, and the absurdity of the remark your correspondent attributes to Mr. Gerard is too apparent to make any denial necessary.

I want to say a word in appreciation of the work done by Mrs. Gerard. She was on the scene, every day, personally hearing the stories of those in greatest need, giving of her sympathy and money, growing whiter and more frail looking every day, until we wondered how long her strength would last.

I could give you many instances of help being given by the women of the American Woman's Club, the American Church, women who have lived there

for years throwing open their houses to American travellers temporarily stranded.

The German citizens, at the urgent request of the Kaiser, have treated the American citizens with every consideration, but the real assistance has been given by the American citizens of Berlin, the American Embassy, and the United States Government, and I am sure there are thousands of Americans, at home or on their way, better patriots to-day than ever before, for having come directly under the protecting folds of the "Star Spangled Banner."

I lived at "Mother McEhvers" American Pension, directly opposite your assistant correspondent, and I saw Mr. Eikenberry almost daily, and he told me he was getting an article off to you on the special train arranged for by our ambassador, which makes the nature of the article more of a surprise to me.

The intense excitement at that time made people more or less hysterical, as is shown by some of the "personal experiences" we are constantly reading, and I am sure an article from Mr. Eikenberry would have a very different tone—if written now.

Surely, Mr. Freund, as the founder of the American Study at Home movement, and the editor of MUSICAL AMERICA, you will do all in your power to correct this injustice done an American ambassador.

Sincerely yours,

LOYAL PHILLIPS SHAW.

511 Butler Exchange,

Providence, R. I., U. S. A.

P. S.—I might add that I am a Republican.

L. P. S.

The Creed of "The American Altruistic Society"

To the Editor of MUSICAL AMERICA:

The excellent article by Mr. John C. Freund, August 29, page 3, on the war question, is a wholesome contribution to the present troubles in Europe.

May I suggest that as a "people" in a "NEW WORLD," we take a stand in uniting one and all in holding to a creed which requires simple theology.

Every race and type of human being needs the other. Here is the creed of the "American Altruistic Society." I believe and will try to live up to the Ten Commandments. I will love every one. I will be kind to every one, and I will help every one I can.

Our country and people have been ridiculed and scolded by foreigners in the past—let us now fulfill our ideals, prove in every way that "Love never faileth," and, by example, right thinking and right living, prove that our great America is leading the world by example, in honor, self-respect, tact and "service to humanity."

Mistakes will always be made, but let us regard them as stepping stones to a "Higher Understanding."

Let us welcome Light, Life, Love.

Sincerely yours,

A. AGNES SHEPARD.

Orange, N. J., September 21.

Bound to Have a Tremendous Influence To the Editor of MUSICAL AMERICA:

In renewing my subscription, let me congratulate you on your efforts in behalf of the musicians of this country. It is just what we have needed, and while there are, perhaps, many scoffers, yet your propaganda is bound to have a tremendous influence for good in helping us to assert our independence in a musical way. The freeing of ourselves, of course, must be preceded by education, so that we will have a sure foundation on which to base our independence.

Respectfully,

H. ROGER NAYLOR.

Trenton, N. J., September 24.

The Singing Vocal Teacher

To the Editor of MUSICAL AMERICA:

I think every conscientious person will agree with Mr. Bispham when he says, "A vocal teacher should be a singer." Can a man who cannot sing or has never studied singing conscientiously take people's money for singing lessons? There are many more instrumental teachers than singing teachers, and they should vote for a law restricting instrumentalists from teaching voice. Is this an aim of the standardization movement?

I agree with Mr. Bispham and call on all conscientious musicians to consider this question.

Very truly yours,

F. G. SMITH.

White Salmon, Wis., Sept. 14, 1914.

PLACING BOYCOTT UPON GERMAN MUSIC DEcriED

Montreal Professor Urges Open-mindedness Towards Works of the Great Composers

MONTREAL, Oct. 3.—"There is no need to boycott the music of great composers because they happen to have been German in nationality," said Dr. Harry Crane Perrin, director of the McGill University Conservatorium of Music, in addressing the students at the inauguration of the Autumn session. "War is a great calamity for all the arts and especially for music, since it is the most universal and cosmopolitan of all. In the last century in musical work, Europe has not been made up of various countries, but has really been one single country through the regular, almost daily, interchange of composers and interpreters. We can only hope that when the war ends we may see the obliteration of animosity due to too great accentuation of national characteristics, and a universal view prevail of the common brotherhood of mankind. In such a way only will the real music of the future originate. "Though at the beginning of the Promenade Concerts at Queen's Hall in London this Autumn, it was at first thought necessary to avoid music by German composers, the healthy sanity of the British was a deciding factor and Wagner, Beethoven, Brahms and Strauss are prominent names on the programs. This must be the attitude of our community in Montreal."

All the opera we are likely to get this season was provided last week by the San Carlo company, playing at the

Princess Theater with good popular success. The performances were on the same level as those of other traveling organizations which have played here in previous years. The repertoire consisted of "Lucia," "Faust," the double bill, "Traviata," "Carmen" and "Trovatore." The principal singers included Mmes. Vaccari and Kastener and MM. Antola and Agostini.

Theater musicians have gone out on strike in sympathy with the stage hands, the latter having asked for more pay. It is understood that the musicians have no grievance, having received their stipulated increase already, but merely want to back up the stage hands, who have been informed by managers that higher wages are out of the question in these war times. There is a deadlock now. The places of the stage hands and musicians have been easily filled, owing to the hard times and the consequent mass of unemployed, and the theaters seem to be running along as smoothly as ever.

A concert for the Belgian Relief Fund is being organized by Louis H. Bourdon. Among the performers will be J. B. Dubois and Theodore Henrion, 'cellist and pianist respectively, and both Belgians. Mme. Fortier, soprano, will also take part.

KLINGSOR.

Fanning Opens Pueblo Season; A New Colorado Concert Manager

PUEBLO, COL., Sept. 29.—Cecil Fanning, the baritone, was the first visiting artist to appear in Pueblo this season. He appeared under management of Theodore Fisher, of Colorado Springs, a new Colorado concert manager. The baritone was received with favor. Old English, Scotch, French and German songs were on his list. He was ably accompanied by H. P. Turpin.

Manager Fisher is cultivating the Pueblo concert field in which Robert Slack, of Denver, was formerly active. Mr. Slack's Denver duties now require all his attention.

L. J. K. F.

The recent examination in San Francisco of candidates for the American Guild of Organists was successfully passed by Bessie Beatty, Alfred C. Chaplin-Bayley, Harvey Loy, Estelle D. Swift and W. W. Carruth. Mr. Loy won the Wiley B. Allen prize for the highest marks.

Alexander Bloch, a young violinist, who has just returned from Germany, will give his second annual New York recital at Aeolian Hall on October 28. On October 16 Mr. Bloch and Frederic Martin will give a joint recital at Wellesley College.

Efforts are being made by Dr. Edwin Arthur Kraft, Atlanta's municipal organist, to form a Georgia chapter of the American Guild of Organists.

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Opportunity the Great War Holds out to the American Composer

By ARTHUR SELWYN GARBETT

WHILE much is being said in the press of America's material opportunity on account of the great war, so far nobody has pointed out her more exalted opportunity. This does not mean merely her opportunity to cry "Peace, Peace," when there is no peace, but her opportunity to come out of the spiritual and artistic stagnation which has of late years obsessed all Europe and America alike. This stagnation is the outcome of too much ease and prosperity, and is responsible for the soulless brain-made music that far too many of our composers have been giving us of late.

War is not only a physical matter of blood and iron, it is a spiritual, an emo-

tional matter. Ruskin has pointed out that in wartime the human being is capable of the greatest heroism, the most uncompromising self-sacrifice. For once the common man is driven from the fat placidity of his normal life, with its sordid, selfish cares, and is obliged to face iron realities, thus developing a courage and endurance that must surprise nobody so much as himself.

It is impossible to read the daily newspapers without marveling at the courage displayed by both Teuton and Ally. Three months ago the men stubbornly fighting in the trenches to-day were many of them not soldiers at all; they were stolid, unimaginative laborers in the field, pimply-faced clerks in the counting-house, time-servers, time-wasters. To-day they are stern-lipped warriors whose courage is equaled only by that of the women and children who wait dry-eyed for news of their loved ones in the field.

If war has its horrors, so also has peace; and not least of these is the spiritual indifference which descends on the prosperous, smothering all noble impulses with a huge blanket of self-complacency. It is only in times of peace that the artist sells his soul to the fat-pursed "patron of art." In time of war he is stirred by great emotions which force themselves to the front so that he voices the joys and sufferings of millions. It was during the Napoleonic wars that Beethoven penned his mighty symphonies. It was during the birth of the German Empire that Wagner and the romanticists gave music a mightier impetus than she had ever enjoyed before. Most of the romanticists were born while Europe was in the throes of war. It was during the Italian fight for freedom that Verdi revitalized the glories of Italian opera.

The composers who have followed these masters in piping times of peace have been at best but echoes of their forerunners. It seems to be inevitable that only in times of great emotional stress will great emotional music be produced. Only when sabers flash and cannons roar and heroic men and women make heroic sacrifices are composers stirred to their greatest depths. It is only then that they can truly forget the technic of their art, and evolve new and beautiful effects out of their sincere and urgent need for self-expression.

In Europe to-day the emotional stress is higher than it has been for centuries. Human beings are more vitally alive, more responsive alike to joy and suffering, than ever before. Even the most phlegmatic, the most egotistic, the most selfish of mortals are to-day throbbing with emotional life, tasting the joys of victory, enduring the agonies of defeat.

Is there no American composer who can suffer and exult with them, and shape for us some mighty symphony throbbing with the intensity of his emotions? It was at such a time as this that Beethoven conjured up his "Eroica"; that he fashioned the mighty song of faith which is the immortal "Ninth."

This is the real American opportunity so far as the American musician is concerned. Who is there great enough to seize it? In America there is peace, leisure, opportunity. There is a chance to look upon the war justly, with unbiased mind, and to read beyond the long and harrowing tales of wrong and injustice that must come from both sides to the essential truths that lie beyond. Who has the vision to see far enough beyond the veil of blood and tears? Surely in this great country, in this melting-pot where the hatreds and jealousies of the older races are boiled down into a common love of liberty, there must be some musician whose heart throbs to the great clamor of warfare that thunders in our ears, who will interpret for us the message to humanity that lies behind it all!

LESCHETIZKY SAFE IN BERLIN

Howard Wells Gives Reassuring News of Piano Master

Reassuring news regarding the welfare of Theodor Leschetizky is sent to MUSICAL AMERICA by Howard Wells, the American piano teacher now in Chicago, who was in Berlin until the war started. Anxiety as to Leschetizky's safety has been expressed by his pupils and other friends in this country.

"Leschetizky's home in Vienna and Summer villa at Ischl are in the war zone, but he is in Berlin at the Grünewald Sanatorium, Hagen strasse 45, Berlin-Grünwald," says Mr. Wells. "He was there when the war broke out, at the time I left Berlin, and is no doubt still at that address. He had planned to go to Abbazia on the Austrian sea coast and later to Ischl, but as that was impossible he is undoubtedly still in Berlin."

"He went to Berlin late in April to have a cataract removed from his left eye. The operation was successful, and plans were made to celebrate his eighty-fourth birthday, June 22. On account of his illness the guests were to have been limited to his most intimate friends in Berlin. The party was to have consisted of Arthur Schnabel, Ignaz Friedman, Paul Goldschmidt, Richard Buhlig, Severin Eisenberger and myself (of his former pupils), his physician, Dr. Pollock, and Mme. Carreño and her husband, Signor Tagliapietra. Shortly before that day, however, he was not feeling as well as usual, so the supper was given up and he simply received calls and his customary array of presents."

"In July he was expecting to have some new eye glasses fitted, and was staying with his wife at the Grünewald Sanatorium. I had dinner with them

there on July 26 and found him in excellent spirits and with his amazing vitality seemingly as remarkable as ever. It seems very fortunate that he is in Berlin, instead of Vienna, Ischl or Abbazia."

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Henri Scott, Basso, as "Leporello" in "Don Giovanni"

Henri Scott, the American basso of the Chicago Opera Company, who was to have appeared in many of the leading rôles with that organization this season, among which one of the most notable

was *Leporello* in "Don Giovanni," has been compelled to alter his season's plans completely because of the cancelling of all contracts owing to the war. Mr. Scott sang with the Chicago-Philadelphia company last season in important parts and also appeared in many cities in concert, among which appearances was that of the Cincinnati May Festival. In addition to this he was soloist on tour for two consecutive years with the Chicago Symphony Orchestra. He will devote his entire time this season to appearances in concert and oratorio.

American Soprano as Kaiser's Star and Friend of Hawaiian Queen

Driven out of Germany by the war, Emma Lucy Gates, coloratura soprano in Emperor William's Cassel opera house, upon her return to New York this week declared that if she could not sing in the Fatherland during the war she at least was sure of an enthusiastic audience in Honolulu.

Miss Gates as a child spent several years in the Hawaiian Islands and Queen Liliuokalani, the deposed sovereign of Hawaii, took a great fancy to little Miss Gates. Even as a child the soprano had an exceptionally clear, strong voice and Queen Liliuokalani and her court often delighted to hear her sing. John O. Dominis, Queen Liliuokalani's American husband, had died a few years before Miss Gates' visit, and the queen often wept when her little entertainer sang popular American airs which her husband had himself sung. When Queen Liliuokalani visited Washington in 1901-1902 to press her claims for indemnity on the crown lands she invited Miss Gates to come to the capital and sing for her. Miss Gates was unable to accept several subsequent invitations to visit Queen Liliuokalani in Honolulu.

A large number of musicians have joined the Special Police Corps in London.

Eleanor Spencer Found Inspiration Abroad for Her Season in America



Eleanor Spencer, Pianist—An Enthusiastic Horsewoman and a Clever Driver

AMONG the pianists whom we shall have the opportunity of hearing again this season is Eleanor Spencer, who closed her American season last April and went to Europe for the Summer. After a couple of weeks in Holland with friends, she proceeded to Berlin, where she occupied her apartment in the western part of the city, where she formerly resided. Here she remained quietly working for about a month.

"Holland seemed almost like home to me," she said of her trip, "for I have many friends at The Hague whom I see each year. Holland was the scene of my first public musical adventures. I look back now upon my first orchestral engagement, which took place at Scheveningen with the Berlin Philharmonic, under the distinguished baton of Dr. Ernst Kunwald. The Berlin Philharmonic under this conductor gave inspired performances. For two Summers I was an almost regular attendant at these Kurhaus concerts, and it was a most enjoyable and profitable musical privilege.

"In Berlin almost every day I met my revered master Leschetizky, who had gone there for an operation on his eyes. The opportunity to see him so often was most helpful and delightful. Except for the eye trouble, the Viennese master was as vigorous and vivacious as ever. Many were the quiet little parties of congenial musical spirits who gathered around him."

The outbreak of the war found Miss Spencer at Nauheim, where she was spending a month with friends. She took the last Rhine boat from Mainz to Rotterdam, reaching The Hague July 28, where, early in August, she booked passage for America.

Miss Spencer anticipates a busy Winter. She will play with various orchestras throughout the country (in New York with the Philharmonic) and also numerous recitals. Her orchestral repertoire includes the Beethoven C Major and C Minor concertos, the Liszt, Schumann, Grieg, Tchaikowsky and other concertos, besides the Symphonic

Variations by César Franck and a novelty by Richard Strauss.

In her recitals, Miss Spencer is not anxious to exploit new and untried compositions, merely for the sake of bringing out novelties, but her artistically arranged programs of last year lead us to expect much interesting work for the coming season. **HARRIETTE BROWER**

A Compliment from Texas

To the Editor of MUSICAL AMERICA:

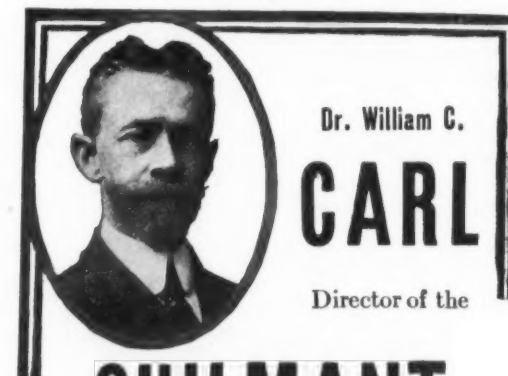
In renewing my subscription to your paper I wish to voice my appreciation of the fair and liberal-minded policy with which it is conducted.

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MARY E. WATKIN.

Terrell, Texas, September 20.



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Henrietta Wakefield, contralto, formerly with the Metropolitan Opera Company; Sue Harvard, soprano, of Pittsburgh, soloist with the Philadelphia and New York Symphony Orchestras; Lucille Miller (appeared with the Pittsburgh and the New York Symphony Orchestras); John Weibley, bass soloist, Church of the Messiah, New York.

Edward Strong, tenor, head of the vocal department of Carlton College, and tenor soloist at the Fifth Avenue Presbyterian Church, New York, for eleven years. Jane Grover and Elsie Rochester, prima donnas with Lew Fields' company.

Emma Kramlich and Marian Hebbard, supervisors of music in the New York public schools. Freda Windolph, now in grand opera in Europe; John Steiner, concert tenor, in Vienna, Austria. May Jennings, concert mezzo soprano, formerly soloist at the Church of the Divine Paternity, New York. The well known oratorio tenor, Dan Beddoe, soloist at Grace Church, New York. Edwin Evans, baritone, in concert and oratorio. Max Salzinger, a leading baritone of the National Opera Company of Canada. Margaret McCalmont, soprano, a well known teacher of singing.

Among the contraltos on the grand opera stage in Germany may be found Helen Summers. Another talented pupil is John Young, tenor. Eleanor Cochran, soprano, sop. Dantzig, Germany. Mrs. von Dahlen is the head of the vocal department, Wells College, Aurora, N. Y. Clara Picken is the soprano soloist at the Church of the Mediator, New York. Two of Miss McLellan's pupils are soloists at the Park Presbyterian Church in Erie, Pa. They are George French Brevelier, contralto, and Mrs. McKean, soprano; the former has been the soloist with the Erie Symphony Orchestra while the latter is a teacher at the Erie Conservatory of Music. A former soloist at the Church of the Divine Paternity, New York, is Tom Daniels, basso. Juanita Penniman is the representative of Miss McLellan in California. Dorothy Bolton, contralto, of the Crescent Quartet, and L. H. Harper, tenor. Wm. Bonnet, tenor, Rutgers Pres. Church, New York.

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NEW CONDUCTOR IN BERNTHALER'S PLACE

**Pittsburgh Orchestra Leader Leaves
after Dispute—To Form
New Orchestra**

PITTSBURGH, Oct. 5.—As a result of a dispute arising in the reorganization of the Pittsburgh Festival Orchestra the contract with Conductor Carl Bernthaler, which expired at the end of the season, has not been renewed. Arthur Reginald Little, the head of the Little Conservatory of Music at Beaver, Pa., has been chosen as the new director. Max Shapiro will be the concertmaster and, under the management of Frank W. Rudy, a series of ten concerts with forty men will be given throughout the Winter at popular prices.

For a few days the argument which started in the old organization threatened to find its way into the Pittsburgh Musical Union. It was reported that

some difficulty might be experienced in getting an orchestra of union men, but when Mr. Little applied for membership in the union his application was acted upon favorably.

Mr. Bernthaler announces that he will organize an orchestra of his own to be known as the Bernthaler Festival Orchestra and that Theodore Rentz will be the concertmaster. Plans for the last named organization have not been announced.

Manager Rudy, of the Reorganized Pittsburgh Festival Orchestra, states that already upwards of 1,600 seats have been sold for the first performance to be given in Carnegie Music Hall this month. It is said that the trouble between Mr. Rudy and Mr. Bernthaler arose over the engagement of soloists last season. Mr. Rudy says he has by no means lost his high regard for Mr. Bernthaler and that the whole matter is only a little misunderstanding.

E. C. S.

The first permanent orchestra in South Africa was established this year at Cape Town. The orchestra is a municipal institution and for its support the corporation voted a subsidy of \$40,000 a year.

NOTED STARS AID RED CROSS FUND

**Nielsen, Ganz and Martin Unite
in Concert at National
Capital**

WASHINGTON, D. C., Sept. 29.—Decidedly successful was the concert given on Sunday, September 27, by Alice Nielsen, soprano; Riccardo Martin, tenor, and Rudolph Ganz, pianist, at the New National Theater for the benefit of the Red Cross fund. This was under the local management of Mrs. Wilson-Greene, through whom, in co-operation with Manager Charles L. Wagner of New York, the artists donated their services for this worthy cause. The theater was the contribution of Harry Rapley, the piano was offered by E. F. Droop & Sons' Company, and programs, advertisements, etc., were generously offered by local concerns.

It was indeed gratifying to have such a large proportion of operatic selections

in duet and solo numbers by two such artistic singers. The groups of songs by Miss Nielsen and by Mr. Martin were also highly appreciated for their delicate interpretation. Romaine Simmons made an excellent accompanist. Mr. Ganz offered numbers which called for power and technique, and these he handled with artistic finish. W. H.

**Adela Bowne Gives Musicales for Benefit
of Red Cross**

The South Orange home of Mr. and Mrs. Henry O. Kirby was the scene on Friday evening, September 25, of a musicale for the benefit of the Red Cross. Mrs. Kirby, who is known in the musical world as Adela Bowne, has lived for many years abroad, as has also her husband, who is an architect of note. Mrs. Kirby sang the "Un bel di" aria from Puccini's "Madama Butterfly," and songs by Chadwick, Nevin and Cowen, adding by request the aria, "Ritorna Vincitor," from "Aida." She was in excellent voice and won her hearers completely. Ellen Keller, the accomplished violinist, displayed her gifts in the Schubert-Wilhelmj "Ave Maria," a Brahms-Joachim Hungarian Dance, Drdla's Serenade and Bohm's "Perpetuum Mobile." Piano solos finely played by Martha Gall were the familiar Rachmaninow Prelude and a Leschetizky Arabesque. Ward Lewis acquitted himself with credit in a Chopin Nocturne and a Toccata by Hoch. There were also some modern dances presented by Katherine Farrelley and Ralph Rehili.

**Soprano, Violinist and Pianist in Brook-
lyn Concert**

A concert was given on Monday, September 28, at the Girls' High School, Brooklyn, by Marguerite Rockhill, soprano; Max Jacobs, violinist, and Irwin E. Hassell, pianist, all members of the faculty of the Hassell Conservatory of Music. Miss Rockhill, the possessor of a fine soprano voice, scored heavily in the "Un bel di" aria from Puccini's "Butterfly" and in a group made up of Bartlett's "A Dream," Ware's "Mammy's Song" and Godard's "Florian's Song." Her singing won her immediate favor. In Drdla's "Berceuse" and Kreisler's "Liebesfreud" and "Caprice Viennois" Mr. Jacobs was heard to advantage and was much applauded, while Mr. Hassell showed himself a pianist of fine equipment in Grieg's own transcription of his song "Ich Liebe Dich," a Humoresque by King and the A Flat Polonaise of Chopin.

The American Society of Composers, Authors and Publishers, which was organized last Spring, is exacting fees ranging from \$5 to \$15 a month from New York restaurant proprietors for the privilege of playing copyrighted music in their cabarets. George Maxwell is the president of the society and Victor Herbert vice-president.

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UNMASKING THE UNMUSICAL

IT is of no use for the unmusical man to try and conceal his defect—if it is a defect. At any rate, the London *Times* believes that he is certain of detection in the long run.

"The fact that he sleeps during a classical concert is of minor importance," says the *Times*, "for many an enthusiast closes his eyes with excess of artistic fervor during the rendering of a masterpiece. And if the unmusical man is a man of the world, as he generally is, he will have learned to sleep lightly and to awaken at the right moment. At a concert he will pass. It is in the ordinary round of household life that his danger lies."

"The truly unmusical man nearly always sings in his bath. The gurgle of the water seems to move him to song and he carols lustily some well-known song. Partly he may do this from joy

of life in the early morning. But he will also be heard singing if he has a bath before dinner, so that there must be some other reason as well. After all, there are no critics in a bathroom—no people with supersensitive ears to draw in their breath with pain whenever the singer strikes a false note. He feels free at last and gives voice to his joy. For musical people are apt to forget that the man with no sense of tune or rhythm still likes occasionally, as all healthy people do, to hear his own voice raised in song. And because his vocal organs do not produce the sort of noise that they appreciate they have no right to forbid him the use of them. This bathroom test is almost infallible; *ver contra*, one supposes that the musical genius takes his bath in dead silence, and cases have doubtless been known where the precocious child who masters the violin by the time he is three has cried melodiously at the mere prospect of a bath."

Chicago Position for Pupil of Hildegard Hoffmann Huss

Mrs. Eva Campbell Ogletree, an artist pupil of Hildegard Hoffmann Huss has been engaged by Walton Perkins for the vocal department of the Conservatory of Chicago. Mrs. Campbell Ogletree during four years of study with Mrs. Huss, had many successful concert appearances in and near New York, at the same time holding the position of soprano soloist at the First Baptist Church in Elizabeth, N. J. On her return to Norfolk, her native city, she sang there for four years, holding the soloist position in two of the most prominent churches. Mrs. Campbell Ogletree has been a great advocate of the American song, being partial to the beautiful songs of Arthur Foote and Henry Holden Huss, and, among the younger writers, Marion Bauer and A. Walter Kramer.

Felice Lyne to Appear in Numerous New York Symphony Concerts

Felice Lyne, the coloratura soprano of the London, Boston and Champs Elysées operas, has been engaged by the New York Symphony Orchestra, Walter Damrosch, conductor, for a short tour of New England the latter part of November. Miss Lyne has also been engaged by the same organization for the second of the Symphony Society's pop-

ular concerts in New York, to be given, November 28, under the auspices of the *Evening Mail*. These concerts take place in the armory of the Seventy-second Regiment. Miss Lyne will further appear as soloist at the regular Sunday afternoon subscription concert in Aeolian Hall, New York, on November 29.

Director Luyster Opens People's Singing Classes in Brooklyn

Wilbur A. Luyster, director of the Chevé Sight Singing School, opened his seventeenth season as director of the Peoples' Chevé Singing Classes at the Academy of Music, Brooklyn, on Monday evening, October 5. The classes meet Tuesday evenings at the Art Building, 174 Montague Street, Brooklyn, and are held under the auspices of the Brooklyn Institute. Mr. Luyster has also opened his studio at No. 64 East Thirty-fourth Street, Manhattan.

Manuel Quirogo to Make American Début October 18

It was announced last week by the Messrs. Shubert and R. E. Johnston that Manuel Quirogo, the Spanish violinist, would make his début in America, Sunday evening, October 18, at the New York Hippodrome. Mr. Quirogo will be accompanied by an orchestra and will play the Mendelssohn Concerto in E Minor, "Havanaise," by Saint-Saëns, and "Russian airs," by Wieniawski.

Return of Emily Gresser, Violinist

Emily Gresser, a gifted young American girl, who has been studying abroad for several years with Sam Franko in Berlin and who has appeared there successfully in concerts, returned recently on the *Cedric*. Miss Gresser had been booked for a series of concerts in many Continental cities, all of it now cancelled owing to the war.

Camille Saint-Saëns, the composer, says in the *Echo de Paris*: "It is now as impossible, on account of the atrocities, for any Frenchman to demand to hear Wagner's operas as it would be to go to applaud a marvellous singer who had injured one's mother."

Pianist Opens Kansas City Concert Season

KANSAS CITY, Mo., Oct. 3.—The first concert of the season was given on Tuesday evening by Dorothy Sublette, pianist, before an audience which filled All Souls' Church. Miss Sublette has been best known in musical circles by her work as accompanist. She has played for Kitty Cheatham, Reinald Werrenrath and Leon Rennay in Western recitals. She has been a pupil of S. Ellen Barnes and expects to leave this month for Boston to study with Mme. Hopkirk. Included in a group of modern compositions on her program was Mme. Hopkirk's "Sundown," Margaret Fowler Forbes, violinist, and Grace Lewis, reader, assisted.

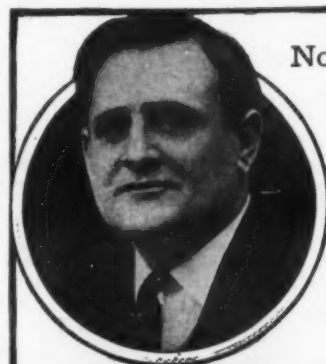
The Mendelssohn Club of Cleveland has engaged Frank Ormsby, tenor, as soloist for its April concert.

Ellison Van Hoose Resumes Teaching at New Studio

Ellison Van Hoose, the American tenor, returned to New York last week after completing the third season at his Summer School at Speculator, N. Y. Melody Lodge and Studio has this Summer been the scene of much activity. Mr. Van Hoose will devote his time largely to teaching this Winter and has already opened his studios at No. 8 Sniffen Court (No. 152 East Thirty-sixth street).

The fact that Samuel Gardner, the young American violinist, has been engaged as a member of the Kneisel Quartet will to a certain extent interfere with his solo engagements. He will, however, make occasional appearances.

Sergei Rachmaninoff, the composer, is among the reservists called up in Russia.



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CHICAGO HAS NEW "ORCHESTRAL BAND"

Organization Conducted by V. J. Grabel Makes Its Début—Reinald Werrenrath the Soloist—North Shore Festival Association Elects Officers

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, October 5, 1914.

A NEW organization called Grabel's Orchestral Band gave its initial concert at Orchestra Hall last Friday evening under its director, V. J. Grabel, and presented a number of standard classic, operatic and miscellaneous selections with good tonal balance and commendable rhythmic accent.

There are some fifty musicians in the organization and such pieces as the "Mignon" Overture, the Boccherini Minuet and the Dvorak "Humoresque" served to bring forth its best qualities.

Mr. Grabel is not an inspired orchestral leader and his notions of tempi are not always authoritative. He is a very quiet and unostentatious conductor, and his band reflects this spirit. There is more beauty of tone than brilliance or dynamic contrast.

Reinald Werrenrath, the baritone, was the assisting artist, and made a fine showing with his singing of the Prologue from "Pagliacci" and Wagner's "Evening Star" from "Tannhäuser."

Other numbers on the program were the Schubert "Unfinished" Symphony, the "Spanish Rhapsody" by Chabrier, the Overture "1812" by Tchaikovsky and the Introduction and Bridal Chorus from the third act of "Lohengrin."

Mr. Werrenrath also sang Bohm's "Still Wie Die Nacht" and "The Two Grenadiers," by Schumann.

Musical College Lecture

The regular course of lectures, recitals and concerts was inaugurated at the Ziegfeld Theater of the Chicago Musical College last Saturday morning. After a lecture on the "History of Music" by Felix Borowski, Karl Reckzeh, pianist of the faculty, played with fine technical finish numbers by Beethoven, Chopin,

Debussy, Scott, Chevillard, Liszt and Grieg. Lectures on pedagogy by Harold B. Maryott will follow those of Mr. Borowski, and other lectures announced include four on opera by Maurice Rosenfeld and four on "Appreciation of Music" by Edward C. Moore.

At a reception given at the Blackstone Hotel last Thursday afternoon, Doris Darst, a young Chicago soprano, sang and made a most favorable impression. She has been chosen by her teacher, Edoardo Sacerdote, of the Chicago Musical College, as one of the leading sopranos to sing in the series of light opera productions which will be given this season under the auspices of the college.

Claudia Page, of Hamilton, Ohio, who for the last three years has studied abroad under the direction of Leopold von Auer, has chosen Leon Sametini, of the Chicago Musical College, as her American teacher and has also enrolled in the harmony, composition and ear-

training classes in the Chicago college. Miss Page is but one of a score of young men and women who have come from the West and Southwest to study in Dr. Ziegfeld's institution, because they have found it impossible to return to their former teachers in Europe, and have learned that superior instruction may be obtained in our own country.

Daddi to Sing in Concerts

Francesco Daddi, the popular tenor-buffo of the Chicago Grand Opera Company, states that he is not a member of the Century Opera Company, and also announces that he will remain in Chicago to accept a limited number of concert engagements.

Florence Stephenson, the young Chicago soprano, was one of the artists who volunteered last Sunday evening at the South Park Church peace services. Miss Stephenson, one of Mrs. O. L. Fox's most gifted pupils, was heard in Harriet Ware's sacred song, "The Cross," and a number of other pieces, and was exceptionally well received.

The first concert of the present season given by the Arche Club at Abraham Lincoln Center, enlisted the services of Mabel Hunter Fieldcamp, soprano; Louise Harrison Slade, contralto; John B. Miller, tenor; Burton Thatcher, baritone; Albert Salvi, harpist, and C. Gordon Wedertz, director and accompanist.

Officers and an executive committee were elected and plans for the work of next year were completed at the annual meeting of the members of the Chicago-North Shore Music Festival Association on October 1, at the residence of M. C. Armour, in Evanston. The officers elected were: President, Frank S. Shaw; first vice-president, Harry B. Wyeth; second vice-president, Alexander O. Mason; secretary, Walter B. Smith; treasurer, John H. Hilton; historian, Charles W. Spofford; executive committee, M. C. Armour, chairman.

Carl D. Kinsey, business manager of the association, probably will be re-elected by members of the executive committee in a few days. Prof. Peter C. Lutkin, dean of the Northwestern University School of Music, is the musical director of the organization and he announced five concerts to be held next year. Three nights will be devoted to choral work and the fourth night will be an artist's program. The fifth concert, to be held in the afternoon, will be especially arranged for children.

Walton Pyre, the new director of the School of Expression of the American Conservatory, gave a public reading at Kimball Hall, Saturday afternoon. A feature was the presentation of scenes from the Boker version of "Francesca da Rimini." MAURICE ROSENFIELD.

GATHERING MUSIC TEACHERS TO FOLD

Spirited San Francisco Campaign to Increase Membership of Association

SAN FRANCISCO, Sept. 30.—A practical way of increasing its membership has been adopted by the Alameda County Music Teachers' Association, and the report of partial results indicates that the method might well be tried by other musical organizations that experience difficulty in bringing all the representative teachers into their ranks. Two days ago a campaign along the lines of one that has been successfully used by the Oakland Commercial Club was inaugurated by the teachers. Twelve membership teams, in which every present member of the association has a place, set out to find all teachers who should be in the organization and present to them the reasons why they should join. The team captains, working under the general direction of President Alexander Stewart, are Percy A. R. Dow, Blanche Ashley, Mrs. Carroll Nicholson, Hazel Wood, Margaret Bradley, Julius Rehn Weber, Roscoe Warren Lucy, Olive Reed Cushman, Cora Jenkins, Glen H. Wood, William Edwin Chamberlain and Mrs. E. H. Garthwaite.

The campaign is to close next Tuesday evening with a big meeting in Idora Park, when the combined choral societies and church choirs of Alameda County, about 600 voices, will sing under the direction of Paul Steindorff, Alexander Stewart and Edwin Dunbar Crandall, accompanied by the Steindorff Orchestra.

Harold Brunsch, a music student whose home is in Alameda, is said to have had thrilling adventures in the war zone. According to the accounts published here, he nearly lost his life trying to rescue his sister, Margaret Brunsch, a prima donna, who is stranded in Bayreuth. Arriving at Innsbruck, Austria, as the story is related, Brunsch was arrested, charged with being a reservist trying to escape service, and "was given the choice of being shot or wearing an Austrian uniform. "Regardless of his American citizenship he was pressed into the service, but a friend with a fast automobile came to his assistance and he made his escape

"through a hail of bullets," finally reaching Naples.

The public-spirited organization which is promoting the concerts of the People's Philharmonic Orchestra held a meeting a few nights ago to devise means of obtaining adequate financial support for the orchestra, each concert given up to the time having entailed a deficit of more than \$300. Losses of the size mentioned the association is able to bear, but it is felt that the orchestra can be made self-supporting. Appeals to the public will be made for the purpose of obtaining greater patronage. As soon as the orchestra is on a paying basis, public singing classes will be established, with the cost of lessons at ten cents. This will be supplemental to the musical training that is given in the public schools.

Hermann Geness, teacher and composer, has returned from Europe after an absence of several years. He states that the war interfered with the production of his opera, "Hunold, the Minstrel," which is founded on the story of the "Pied Piper of Hamelin," and prevented the carrying out of contracts with eight theaters. Production given before the outbreak of the war were reported highly successful. Now Mr. Geness intends to add his opera to the many musical works, a production of which is planned for the Exposition here.

THOMAS NUNAN.

BAPTISM OF ST. PAUL SCHOOL

Mrs. Snyder's New Institution Opened with Pupils' Recital

ST. PAUL, MINN., Oct. 4.—The Vincenzo Vannini School for Singing received its baptism last night at "Crossroads," the residence of its founder and director, Mrs. F. H. Snyder, with highly creditable recital by Mrs. Snyder's pupils.

Among the older pupils who may fairly be taken as representative of the method there appeared Mrs. Albert E. Podlasky, Gertrude Armstrong and Kathleen Hart Bibb. Other familiar names were those of Lucile Wolter, Hedwig Schein, Walter Mallory and Martha Rogers. A long program included, also numbers by Lois Kucker, Seila Dahlberg, Iva Lyon, Helen M. Huyck, Emma Hog, Malcolm C. Cutting, Lillian Irene Cross and Rhoda Nickells.

The program itself was made up largely of arias from Italian operas. Mrs. Bibb offered two novelties, pro-

grammed as being given the "first time in America"; "Tout est jaloux autour de nous," by Ferrari, from "Le Cobzar," and "Notte di prima vera," by Bucciari, from "Marken." The Gertrude Sansouci song, "The Fadeless Rose," sung by Rhoda Nickells, aroused memories of the St. Paul composer and her frequent presence at "Crossroads" musical gatherings. To Eva F. Grange, the accompanist, was accorded unstinted appreciation. F. L. C. B.

Dr. Ernest T. Winchester, Organist, Engaged by Albany Church

ALBANY, N. Y., Oct. 5.—Dr. Ernest T. Winchester, of Wichita, Kan., has been engaged as organist and choirmaster of St. Mary's Church and has already arrived to begin his work. Dr. Winchester was formerly organist at St. Paul's Church, Washington, D. C., and last October he was honored with the title of Musical Doctor by the college of Church Musicians of London, being the seventh American to receive this degree from one of the oldest institutions in England.

A new Piano Concerto by Kathleen Bruckshaw was produced at a promenade concert in London recently, the composer playing the piano part. The critic of the *Times* wrote: "The concerto struck one as a very honest piece of work rather than as an original or imaginative one."

Alice Nielsen, the prima donna, and Rudolph Ganz, pianist, contributed their services to a charity concert in Hackensack, N. J., September 29. After the concert Miss Nielsen was entertained at a luncheon.



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VOICE AND BULK: A PARADOX

Soprano Analyzes Discrepancy Between Size of Tone and That of Singer

ALTHOUGH many famous singers are overburdened with avoirdupois, there is frequently a decided discrepancy between the size of the voice and the bulk of the singer, as pointed out by Adelaide Fischer, the soprano, who is to give a song recital at Aeolian Hall on the afternoon of January 11. Miss Fischer has a stature which is as much related to the size of her voice as a piccolo is related to a cello.

"I was present the other day at a gathering of musicians," says Miss Fischer, "who were discussing the question: 'Is a voice capable of infinite development as far as size is concerned, if only the singer handles his voice properly?' Now, the size of a voice depends on the structure of the vocal chords and resonators, and not on the size of the body, provided, of course, that the voice is free and can naturally find its own resonance, which means that a singer with a heavy dramatic voice has differently constructed vocal chords and resonators from one who has a lyric voice."

"Many a singer has a natural talent and physique for the heavy dramatic, but his voice is light and unsuited for that style of work. Many singers, in the attempt to produce a large tone, try to force the resonance, thus producing a tone which to them sounds big but has little carrying power and is anything but beautiful. Why is it that Sembrich's softest *pianissimo* carries to the farthest corner of Carnegie Hall? Surely it isn't a big tone! No, it is because the tone leaves the vocal chords and finds no muscle of the throat or tongue to hinder it, thus finding its natural resonance untampered with and floating out to delight even those in the topmost gallery."

"Needless to say, it is necessary to have a healthy body to be able to produce a good healthy tone, but a healthy body does not necessarily mean a large physique. My own experience is amusing. I don't think I have ever sung anywhere but that someone has said: 'Where do you get your voice from, you are so small?' Somehow they expect a small,



Photo by Campbell Studios.

Adelaide Fischer, Young American Soprano

thin voice because I am only five feet three inches. Thus I always have to 'show' people what I can do."

Cecil Fanning in Wyoming Recital

SHERIDEN, WYO., Sept. 22.—The recital by Cecil Fanning, baritone, in the Orpheum last evening was the first big musical event of the season. The Orpheum was filled to overflowing and a marked degree of enthusiasm prevailed. Mr. Fanning's performances gave every proof of that remarkable ability which has made him a favorite among concert baritones. A large share of credit was extended to H. B. Turpin, the accompanist.

To Organize Orchestra for Wage Earners

Julius Hopp, the organizer of the Wage Earners' Theater League and the Theater Center for Schools, has ar-

anged for the organization of a new symphony society to be directly affiliated with the Wage Earners' Theater League in its campaign to spread the appreciation of classic music among the masses. An executive committee is being formed to select a leader for the orchestra, which is to be known as the "Symphony Orchestra (Co-operative)."

OPENS PROVIDENCE SEASON

First Piano Recital Well Attended—New Teachers in Music School

PROVIDENCE, Oct. 1.—The first piano recital of the season was given Monday evening in Steinert Hall by Carrie Schmitt, a pupil of Felix Fox of Boston, a large audience attending. Miss Schmitt played brilliantly. Her principal number was the Grieg Concert, op. 16, which she played with Mr. Fox.

The Music School, of which Mrs. Anne Gellreth is director, opened last week with a large registration and an augmented corps of teachers, chief among whom are Gustav Strube, in composition and orchestration and as conductor of a string orchestra; Arthur Ware Lock, for the last three years professor of music in the University of Wisconsin, as teacher of piano and theory; John P. Marshall, of Boston University, official organist of the Boston Symphony Orchestra, as lecturer on "The Appreciation of Music," and Helen Brame Wilson, of New York, teacher of ear-training and elements of music.

Two projects about to be undertaken by the school are the establishment of a women's singing chorus, conducted by Clement Lenom, of the Boston Symphony Orchestra, and a preparatory school for children.

Dr. Jules Jordan, conductor of the Arion Club, will give a production of "The Creation" on the evening following Thanksgiving Day. It is desired to have the concert known as a thanksgiving offering that America is delivered from the horrors of war.

G. F. H.

From an Italian home Margarete Matzenauer writes to Haensel and Jones that she will take passage for America on the ship specially chartered by Director Gatti of the Metropolitan, which sails from Genoa on October 12. "This ship," she wrote, "will carry every important member of the Metropolitan now in Europe, as well as the chorus and ballet." The tenor Ferrari-Fontana accompanies his wife, and so does the grand opera baby, Adrienne, now eight months old.

Amy Grant will give opera recitals with piano accompaniment at her New York studio, on Sunday afternoons, with these subjects: "Tristan und Isolde," "Lohengrin," "Rheingold," "Walküre," "Siegfried," "Götterdämmerung," "Tannhäuser," "Parsifal," "L'Amore dei tre Re," "Wilhelm Tell," "Louise" and "Julien."

Jan Blomquist, of the vocal department of the Conservatory of Chicago, has returned from a tour in Europe, where he went as soloist with the Arion Singing Club for forty concerts. Mr. Blomquist is a basso.

W. H. PAGDIN RETURNS

Tenor Back from Vacation to Tour Under Anderson Management

William H. Pagdin, tenor, whose most recent appearance was at the Worcester Festival, where he sang in Bruckner's "Te Deum," has returned from his vaca-



William H. Pagdin, Tenor, and His Six-Days-Old Son

tion at Villa Park, N. J. Mr. Pagdin has just built a Summer home at that place. Under the management of Walter Anderson Mr. Pagdin will appear with the Boston Handel & Haydn Society this season and will also make several concert tours and his usual oratorio appearances.

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LEAHY OPERA SEASON OPENED IN BOSTON

"Aida" Admirably Conducted and
Generally Well Sung—A Good-
Sized Audience

Bureau of Musical America,
No. 120 Boylston Street,
Boston, October 5, 1914.

WILLIAM LEAHY'S season of popular-priced opera at the Boston Theater, the last opera season which will be given in that establishment, opened this evening with "Aida." The title rôle was sung by Mme. Johanna Kristoffy of the Vienna Hofoper; the Amneris was Blanche Hamilton Fox; Rhadames, Giuseppe Tricario; High Priest, Signor Corradetti; The King, Joseph Florian; Messenger, Signor di Biasi. Mr. Bovi, who was formerly for a season at the Metropolitan Opera House, conducted with much authority and fire. The theater was well filled, and there was real operatic excitement and enthusiasm after certain scenes, such as the procession scene with its resounding finale in the second act.

The performance was conspicuous not only for the conducting of Mr. Bovi, but for the interest of the secondary parts and the appearances of four new singers in the important rôles. Of the first of these, Mr. Tricario, we shall say little; comment would be superfluous. Mme. Kristoffy is evidently a singer of experience. Miss Fox disclosed the most beautiful voice among the women principals. She also evidenced a thoughtful conception of her rôle, and breadth in the delivery of the magnificent music which Verdi has given to his proud and amorous Princess, one of the finest of all his women characters. Mme. Kristoffy was warmly applauded after her Nile scene, which, with the scene of the temple, constituted two beautiful stage pictures.

The *Amonasro* was not only capable, but acted with real dignity and fire. His entrance—most expressively foretold in

the orchestra, by the way—and the ensuing dialogue with his captors, immediately established, so to speak, the tonality of the part. But there was another surprisingly important feature of this performance, and this was the entrance of the *Messenger*. Seldom has the moment been made so dramatic. It galvanized away the frigidness and the nervousness of the first scene, it turned on the vital current of the performance. The *High Priest*, back of the scenes, has a fine voice.

Barring imperfections likely to be present on a first performance by a new company, the net result was no doubt encouraging to Mr. Leahy and a promise of still better things to come. The performance was preceded by the playing of the "Star Spangled Banner." Two boxes, opposite each other and adjoining the stage, were hung with the American flag. One was intended for David I. Walsh, Governor of Massachusetts, and the second for Mayor Curley of Boston. The Governor, being indisposed, sent his regrets by telegram. Mayor Curley, with his wonted affability, made a short speech in rejoinder to Mr. Leahy, who from the stage, pointed out the Mayor and expressed his gratification at the appearance of that dignitary.

The chorus and orchestra from the Boston Opera House acquitted themselves more than creditably, and the ballet danced briskly, delightfully. We did not fail to laugh at the bevy of gold dust twins who tried to amuse Amneris, but we were even more pleased with the lissome slaves who welcomed the returning Rhadames. They were charming.

Any opera performance depends for its ultimate effect upon the conductor. Mr. Bovi led with invincible enthusiasm and authority and with what was evidently the most detailed and intimate acquaintance with his score. He had his own convictions about tempi and other matters with which one did or did not agree. But the beauty and expressiveness of the orchestra, comparatively small though it was, the general cohesion, after the first scene, of affairs on the stage, the exceedingly fine nuances of the chorus in the temple scene were worthy of much praise. And we have seldom heard the big choral effects given with more brilliancy and fire.

OLIN DOWNES.

"Parsifal" Badly Produced in Some German Cities, Says Loomis Taylor

IMPRESSIONS of opera giving abroad were brought to New York last week by Loomis H. Taylor, one of the stage directors of the Metropolitan Opera Company, who arrived on the *Cedric*.

"Before the war started I saw some of the new productions of 'Parsifal' in Hamburg and in the Charlottenburger Opernhaus in Berlin," said Mr. Taylor to a representative of the New York *Evening Post*.

"In the desire to break with Bayreuth and its traditions, they have gone too far, entirely too far, and have mutilated the entirety of the opera through striving to perfect the details. The performances which I heard were also quite inferior. 'I also saw the rehearsals of 'Parsifal' in Munich, and they were much more interesting. The very best singers they had were being used, Fassbender having the part of Kundry, and Knote singing Parsifal. From a decorative standpoint 'Parsifal' in Munich is also very interesting, because they eliminated the moving scenery and had cloud effects instead. According to my ideas, these are much better."

"The most interesting performance which I had seen in Europe for many years was a production of 'Macbeth' at the Comédie Française last Spring."

"While I was in Vienna I saw a production of 'Notre Dame,' the new opera by Schmidt, the cellist of the Royal Opera orchestra in Vienna. It is one of the most interesting works of the modern German school, but, through its dramatic construction, it is not suitable for us at the Metropolitan. Gatti-Casazza and Alfred Hertz also saw it, and they agreed with me about its unsuitability for us. We had been thinking it over for production here."

Philadelphia Conservatory Reorganized and Enlarged

PHILADELPHIA, Oct. 5.—The Philadelphia Conservatory of Music, at the beginning of its thirty-eighth season, has been reorganized and enlarged, having recently opened new quarters in the Fuller Building. The entire second floor

IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

Florence McMillan, accompanist and coach, has been engaged for her third tour with Leo Slezak, formerly of the Metropolitan Opera Company. The tour will begin on January 2 and will extend to the Pacific Coast. Miss McMillan was the accompanist for the last Matzenauer tour. She will continue her New York accompanying before and after her Slezak tour and will also do considerable coaching.

Carolyn Beebe, pianist, returned to New York, October 1, for her concert and recital season and to teach a limited number of pupils at her Steinway Hall Studio. She will give special attention to coaching ensemble work with strings, wind instruments and two pianos. Miss Beebe's sister, Helen Beebe, will prepare students for Miss Beebe.

Christiaan Kriens, violinist, composer, teacher and orchestral conductor, announces the removal of his studios to Carnegie Hall and the "Raleigh," No. 7 West Ninety-second street. Aside from his teaching and composing Mr. Kriens will direct the Kriens Symphony Club of 100 members and will play as usual in the Kriens Trio and Quartet.

Among the recent arrivals from Europe was Paolo Martucci, the Italian pianist, a son of the eminent composer, Giuseppe Martucci. Mr. Martucci was in Italy for the Summer, but managed to book return passage. He has moved his studio from Æolian Hall to 257 West Eighty-sixth street, where he will teach this season.

Carlo Nicosia, the conductor and vocal coach of New York, returned to the city recently from his successful season at Ravinia Park, Ill., where he conducted the entire repertoire of the standard Italian and French operas. Mr. Nicosia will coach in all these operas in his present season in New York.

Mme. Minna Kaufmann, the soprano and vocal teacher of Carnegie Hall, reopened her studio this week after having spent the Summer at Great Diamond Island, Portland and Belmar, N. J.

Alma Danziger, the New York teacher, has removed her studio to 135 West 79th Street, where she will resume piano instruction and coaching.

Pauline Jennings has removed her studio to No. 342 West Eighty-fifth street, where she has enrolled a large class in piano and harmony. Miss Jen-

nings is widely known as a lecturer on musical subjects, such as "The Orchestra," "The Symphony," "The Opera," "Richard Wagner and the Music Drama" and "Robert Browning in His Relations to Music." She was a pupil of Samuel P. Warren and has won a considerable following as a lecturer at Teachers' College, Columbia University, Brooklyn Institute, and for the Board of Education of New York City.

RED CROSS AID IMPROMPTU

Adele Krueger's Recital in Virginia During Motor Trip

Mme. Adele Krueger, the soprano, who returned a few weeks ago from Europe where she spent most of the Summer, filled an interesting engagement last week at Haymarket, Va. Mme. Krueger was making a motor trip and stopped in Haymarket, which is a small country town. It was suggested that she give a recital for the benefit of the Red Cross and she immediately agreed. The country people for miles around attended the concert, which netted a surprisingly large sum for the charity. Mme. Krueger sang songs in Italian, French, English and German, thus preserving absolutely her musical neutrality.

Other recital dates recently filled by Mme. Krueger included one with the German Society of Staten Island, another at the opening of the new Presbyterian Church at Stapleton, S. I., and a concert at White Mill, Pa. Mme. Krueger is now under the exclusive management of Annie Friedberg.

Boston Quintet Opens Concert Season in That City

BOSTON, MASS., Oct. 3.—The Boston Quintet opened the concert season on Thursday evening, October 1, by giving an attractive and creditably performed program at the Boston City Club. This excellent quintet comprises Walter E. Anderton, contra-tenor; John E. Daniels, tenor; Robert Nichols, tenor; Dr. Arthur R. Gould, baritone, and Augustus T. Beatey, basso, while Mr. Nichols does double duty, in the pianoforte accompanying for the solo numbers. The program on this occasion consisted of several ensemble numbers which were interspersed by trios, duets and solos, embracing works of Mozart, Gounod, Verdi, Wolf-Ferrari, Saint-Saëns and Clough-Leigher, all of which aroused enthusiastic applause from a capacity audience. Edwin M. Whitney, reader, assisted.

W. H. L.

Marie Withrow, secretary of the Music Teachers' Association of California, is the author of "Some Staccato Notes for Singers," a book now in press.

THOMAS CHALMERS

BARITONE

Wins Unanimous Praise from Press and Public

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Photo by Mishkin

CHALMERS IS EXCELLENT

Sings Beautifully the Role of Elder Germont

On the other hand, Thomas Chalmers, as the elder Germont, rose far above the average. His singing in the second act was beautiful, both for the quality of the tone and the manner in which it was phrased. This young baritone shows he has made great strides forward since last year in his singing. His sense of characterization is developing also.—New York Times.

To Mr. Thomas Chalmers, the young American barytone, who sang the part of Germont, went the real honors of the evening. Although his part was

not so important as that of Violetta and Alfredo, his singing was far superior and his enunciation was admirable. Mr. Chalmers rapidly is acquiring enough dramatic ability to make his histrionic work acceptable.—N. Y. Herald.

Of these three Mr. Chalmers was easily the best. He sings well, with good style, and understands the routine of the operatic stage.—N. Y. Post.

Of the principals, Thomas Chalmers, in the rôle of the senior Germont, gave the most creditable performance. His fine, resonant voice was in splendid condition and he sang with much distinction.—N. Y. World.

For Concert Dates and Terms, Address

THOMAS CHALMERS, Century Opera House, NEW YORK CITY



ENGAGEMENTS WITH MANY SOCIETIES FOR CHRISTINE SCHUTZ



Christine Schutz, Contralto, at the Worcester Festival

Christine Schutz, contralto, opened her concert season as one of the soloists at the Worcester Festival, appearing in the Bruckner "Te Deum." Following this engagement she is booked to appear during the early Fall with the Providence Arion Society, the Buffalo Orpheus Society, the Saco Valley (Me.) Festival, the Fall River Women's Club and in Albany, N. Y., the latter two appearances being recitals. The remainder of her season is now being arranged by her manager, Walter Anderson.

CENTURY GIVES SPLENDID "TRAVIATA" IN ITALIAN

Helen Stanley Signalizes Her Return to House by Triumph as "Violetta"—Harrold's Fine Work

Whatever was faulty in the English production of Verdi's "La Traviata" at the Century Opera House last week was atoned for by the splendid performance of the work in Italian on Monday evening, October 5. The general character of the production was distinguished and worthy of real admiration.

Helen Stanley made her first appearance for this season as *Violetta*. Such a characterization of the courtesan made famous by Dumas fils has not been seen or heard in New York in some time. This rôle has been regularly sung by a coloratura in America and Germany, whereas in Italy it is customary to entrust it to a soprano of the dramatic type. Only in the first act is the music florid and so the Italian ruling is really just. Along this line Miss Stanley achieved a triumph through her singing, which, though marred in the "Ah fors è

lui" by an occasional breathiness (doubtless due to the cold which had delayed her appearance at the Century), was wonderful for its absolute fidelity to pitch and its quality. Emotional singing like hers lifts out of the rut even such hackneyed music as this. In the last act the "Addio" was sung superbly and the death scene she enacted with tragic power.

Orville Harrold has done nothing at the Century this year as fine as his *Alfredo*. He acted with courtly grace and sang his music with a feeling for the school of which it is a type, truly an achievement for a twentieth century singer. The remainder of the cast was the same as at the English performances, Thomas Chalmers repeating his remarkably well conceived delivery of *Germont's* music, scoring in his "Di provenza," Alfred Kaufman lending distinction to the small part of *Dr. Grenvil*, and Elizabeth Campbell, Charlotte Gaynor, Hardy Williamson, Louis d'Angelo, George Everett and Louis Derman in the other rôles.

Mr. Jacchia, who has proven himself a worthy conductor, led his men with a good deal of spirit. The playing of the orchestra was much smoother than at the performance a week before.

A. W. K.

OPERA TALK AND CONCERT ON SUNDAY AT CENTURY

Hubbard Gives Engrossing Exposition of "Lohengrin"—Large Audience Hears Excellent Program

New York made its first acquaintance on Sunday afternoon with the opera talks of W. H. Hubbard, which formerly blazed the trail in New England cities for the visits of the Boston Opera. In his witty introductory remarks Mr. Hubbard praised the Century for its aid in the movement of stripping from opera in this country the veil which had hidden its beauties from the general public—that is, the veil of presentation in an unfamiliar tongue. The speaker told of a Boston Opera star who confessed to him one evening: "It's a relief to sing Italian here before a public which doesn't understand the words. To-night when I forgot several lines I simply sang 'Waw, waw, waw,' and the audience never knew the difference." "Think of paying an artist \$1,500 a night to sing 'waw, waw' to us," commented Mr. Hubbard, "and imagining that we're being educated!"

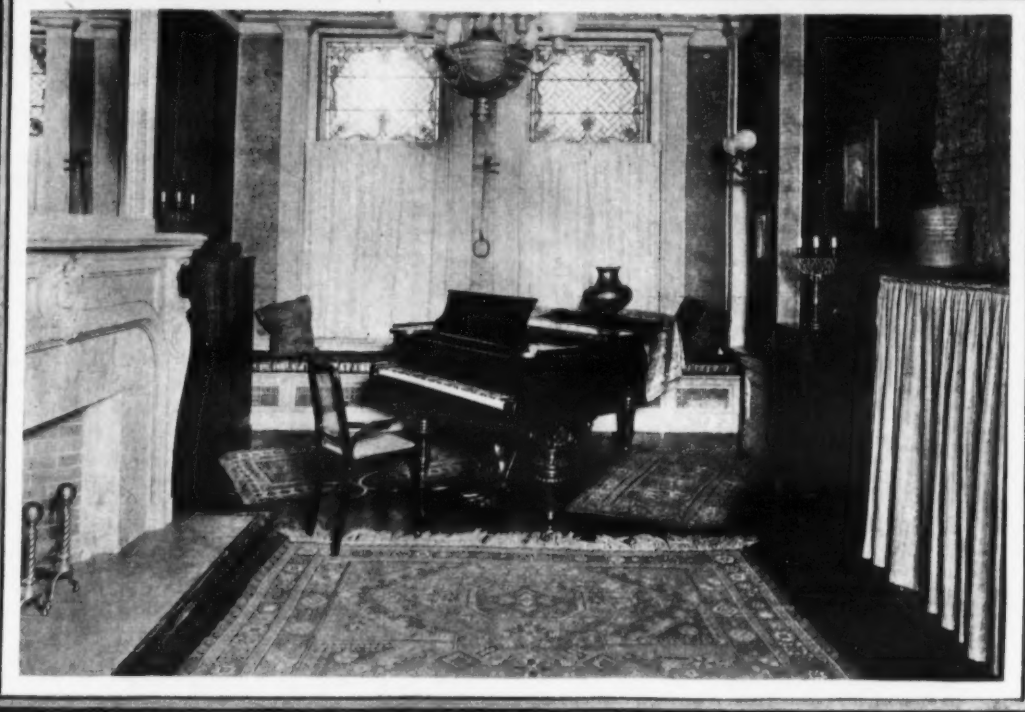
Mr. Hubbard commended the Century for its work in bringing opera within reach of the people. "When you speak of grand opera to the ordinary individual," said Mr. Hubbard, "on one side of his mind there is grand opera and on the other a \$5 bill. If he hasn't got the \$5, he thinks he can't hear the opera. Now, the Century is doing away with all this."

"Opera is not a musical work with drama added—it is drama with music set to it. If the music is of the right sort, it illuminates the drama with a golden light. In order to understand opera, you shouldn't take a score and pick out the tunes. Get a libretto when you buy your ticket and read the story thoroughly. You may consider Mr. Baxter and myself a sort of perambulating libretto. He supplies the music and I am the spout attachment."

Continually engrossing was Mr. Hubbard's exposition of the story of "Lohengrin," in which he declaimed many of the lines, with significant passages in the score played by Floyd M. Baxter at the piano.

Large was the audience at the Sunday evening concert. Among the most keenly

PUPILS FROM SEVEN STATES IN HEMSTREET VOCAL SCHOOL



Above—Some of the pupils at Woodstock, 1914 (Mr. Hemstreet Seated in Center). Below—View of New York Hemstreet Studios

THE Summer School of Singing at Woodstock, Ulster County, N. Y., conducted by Frank Hemstreet and Lillian Miller Hemstreet, of the Hemstreet Studios, New York City, closed its sixth season on October 1. The school is situated in the Woodstock Valley in the Catskill Mountains, made famous by many painters. It is the home of the Summer Landscape School of the Art Students' League of New York, and is frequented by painters, sculptors, writers and workers in the

enjoyed offerings were the virile, stirring singing of Louis Kreidler in the "Pagliacci" Prologue and the Oley Speaks "Mandalay"; Lois Ewell's pure and lovely tone in "Vissi d'Arte" and her added "Kentucky Home" and "Last Rose of Summer," Bettina Freeman's dramatic presentation of *Santuzza's* aria from "Cavalleria"; the finished art

arts and crafts. The session just closed was the most successful one since Mr. Hemstreet began the school six years ago, and brought together students from the states of Illinois, North Carolina, New Jersey, Pennsylvania, Ohio, Missouri, New York and also from England.

Mr. and Mrs. Hemstreet have returned to the city and opened their Fall and Winter season at their quarters in the Hotel Royalton, where the Hemstreet studios have been located for some years.

and potent voice of Henry Weldon in a "Robert le Diable" aria, and the redemanded Jaernefeldt Praeludium by the orchestra under Josef Pasternack. Two encores were exacted of Hardy Williamson, who seems already a Century concert favorite, and recalls were also won by Kathleen Howard, Maude Santley and Graham Marr.

K. S. C.

MISS CHEATHAM'S INTEREST IN EUROPEAN WAR

KITTY CHEATHAM has declined a number of overtures made to her for a series of talks on the European crisis, and of her intimate knowledge of conditions in the different nations involved. In the short period of a year Miss Cheatham has spent some time in Russia (at Krasnoé-Sélo, the barracks where the Czar reviews yearly his Imperial Guard). Her Russian host, General (Count) Nostitz, is at the front, commanding his famous "White Lady" Regiment, while Countess Nostitz is actively engaged in philanthropic work in St. Petersburg. It will be remembered that Miss Cheatham is the only foreign artist ever invited by the University of Berlin to give a recital, and she has many close friends in the German ranks.

It was during a visit to a French chateau, in Brittany, that the idea was first conceived of making her old negro songs publicly known. The only son of her hostess is now fighting in the French ranks, and it is scarcely necessary to refer to her English connections, as she is almost as well known in England as in her own country, having given eleven public and numerous private recitals in London. In July she was the guest of Mrs. Philip Agnew, whose husband is owner and also editor of *Punch*. Their only son is a lieutenant in the Fifth Royal Irish Lancers, and is in active service. Princess Henry of Battenberg, her hostess in the Isle of Wight, has given her three sons for their country's service, so that the constant personal news Miss Cheatham receives will permit her to speak with authority upon many international subjects.

The New York Sun recently published

a column interview with Miss Cheatham, upon her return from Germany, and the first paragraph sums up her characteristic viewpoint, when asked what caused the war: "Of the 20,000,000 men involved in this stupendous and dreadful conflict not one-tenth of them want to fight. Out of all this must come a new nation, that is compounded of all that is best of all nations. What caused this war? Envy, jealousy, greed, love of and desire for material possessions. If every man would realize that the real battleground was within there would be no war today."

The creative and individual substance matter of Miss Cheatham's programs gives her the opportunity to speak spontaneously upon the vital issues of the moment, in connection with her repertoire. When it is remembered that last year alone she brought out almost fifty classics (in the literature of song, verse and prose) from England, Russia, France, Scandinavia, Germany, Greece, Finland, Holland, Bohemia, etc., as well as a large number of manuscript songs,

of American composers, one can understand how universal her artistic interests are, and of what inestimable value her general knowledge is. Miss Cheatham began her busy season in Youngstown, Ohio, on October 5. Two tours of the Middle West have been arranged (including Dayton, Toledo, Indianapolis, Milwaukee, etc.); December, New York State (Elmira, Syracuse, Albany), and as usual Miss Cheatham gives her first New York recital, December 28, at the Lyceum Theater. The holiday season is always a busy one for this popular "big sister" of all children—irrespective of age—as Miss Cheatham is affectionately called. Immediately after her New York recital, she goes to Toronto, and back to Philadelphia to be soloist for the Philadelphia Symphony Orchestra (Young People's Concert) on December 31. On January 2 comes the first Young People's Concert of the New York Philharmonic Society. Miss Cheatham is to be the soloist at this, and the succeeding Young People's Concert (of the Philharmonic) on February 6.



Ellis Clark Hammann, the pianist and accompanist, has returned from Europe and reopened his Philadelphia studio.

Frederick Very, a Providence, R. I., pianist, has taken a studio in Huntington Chambers, Boston, for Wednesday of each week.

Enrico Allesandro, tenor, who recently returned from Italy, where he had been pursuing his vocal studies, has started a suit for divorce.

Samuel Savannah, violinist; Cora W. Jenkins, pianist, and the Savannah String Quartet were heard in concert at Oakland, Cal., on September 25.

George Seymour Beechwood is a newcomer among Portland (Ore.) organists. He is receiving praise for excellent work as organist at the First Congregational Church.

Ruth Miller, a young Los Angeles singer, has selected a San Francisco teacher and is obtaining her musical education in that city, instead of going to Europe.

Mme. Nana Genovese, the mezzo-soprano, sang at a private recital in Rumson, N. J., last week. Her program included an interesting collection of songs in English.

Maude Blanche Oribaugh, violinist and leader of the orchestra in Bartlesville, Okla., was married on September 19 to Alfred Nitschke, of New Richmond, Minn., also a violinist.

A new male chorus has been organized in Washington, D. C., to be known as the Knights of Columbus Choir. It is under the direction of James Dickinson and will consist of sixty voices.

Carol Robinson, a young Chicago pianist, has joined the faculty of the Metropolitan School of Music. She will continue also to do preparatory work for Mme. Fannie Bloomfield Zeisler.

Julius Gold, violinist, former professor of musical science at Drake University, has located in San Francisco, and will have a prominent place in the faculty of the Manning School of Music.

Mr. and Mrs. Arthur B. Keene, who have given a series of successful Summer concerts at Intervale, White Mountains, have returned to their home in Lynn, Mass., and re-opened their studio.

An engaging program was that recently presented in the Congregational Church of Nichols, Conn., by Judith Landberg, Mrs. Ruby G. Rogers, Mrs. Lelia Heisler-Calder and Thomas A. Calder.

At a Kruger Club concert in San Francisco, September 26, a piano program was played by Josephine Matthews, Anna Lieb, Marie Franklin, Ethel Denny, Carl Gunderson and Audrey Beer.

Washington, D. C., has lost one of its younger pianists in the person of Gertrude McRae, who has gone to Charlotte, N. C., to assume the duties of teacher in the piano department of Queen College.

George F. Boyle, the Australian pianist, gave an informal piano recital at the Florestan Club, Baltimore, October 2. This was the first of the series of "field nights" given throughout the season at the club.

By the will of the late Samuel Brenton Whitney, who for thirty-seven years was organist at the Church of the Advent, Boston, the Episcopal City Mission of that city receives \$1,000 for charitable work in the district.

A local choral union was organized recently in Orange, Mass., and the following officers were elected: Myrtle Ash, president and musical director; W. H.

Curtis, vice-president, and A. V. Leland, secretary and treasurer.

The National Opera Club of America, Mme. Katherine E. Von Klenner, president, held its first meeting at the Waldorf-Astoria, New York, on October 8. The discussion touched upon operatic and other musical subjects.

"Register Strain and Its Remedy" is a booklet recently issued by Otto T. Simon, of Washington, D. C. Mr. and Mrs. Simon spent the Summer abroad. Rehearsals of the Motet Choir, of which Mr. Simon is director, will soon be resumed.

George F. Kilbourne, a talented young pianist, gave a recital on October 6 in his home at New Haven, Conn. He was assisted by Mrs. Louis Mautte, soprano, and Clarke Moore, tenor. B. F. Rungee, the young soloist's teacher, accompanied the singers.

Arthur Luck, who is a pupil of Paul Rahmie, the principal contra-bass of the Philadelphia Orchestra, has become a member of the organization. Mr. Luck is conductor of the Trinity Presbyterian Church Orchestra, which will give a public concert early in the season.

Daniel H. Wilson, organist and choir-master of St. Philip Neri's Church, Portland, Ore., has just published his "Missa Noctis Sanctissimo" ("Mass of the Holy Night"), for soprano, alto, tenor and bass. The music is described as dignified in character and thoroughly churchly.

Under the auspices of the Community Club of the Congregational Church, Bristol, Conn., a recital of Indian songs was given on October 2 by Irene Eastman, in the Parish House. Her program comprised characteristic Indian melodies recorded and harmonized by American composers.

The Wednesday Afternoon Musical Club of Bridgeport, Conn., has announced its list of musicals for the Winter. There will be the usual number of programs by the members and among the visiting musicians to appear will be Mmes. Gerville-Reache, Marie Sundelius and Katherine Goodson.

Mary Dennison Gailey, violinist, of New York City, assisted Edwin Arthur Kraft, municipal organist, of Atlanta, Ga., in the Sunday afternoon concert of last week. Miss Gailey's numbers included two movements from Wieniawski's Second Concerto and "Caprice de Concert" by J. Stuart Archer.

Francis Richter, the blind pianist and composer, of Portland, Ore., comes to New York this month to attend the first presentation of his comic opera, "The Grand Nazar." Later he will visit Chicago to hear his symphony, "From Darkness to Dawn," which is to be played by the Chicago Symphony Orchestra.

A recent acquisition to the musical circles of Philadelphia is Emily Lyon McCallip, formerly of Columbus, O., who has opened a studio for instruction in piano and rhythmic gymnastics in Germantown. Miss McCallip has had the advantage of training under Harold Bauer and other European masters.

Mme. Elsa Gregori, as chairman of music, presented a program of interest at the monthly social of the Professional Woman's League of New York, on September 28. The soloists were Louis Burke, tenor; Helen Scholder, 'cellist, and Ella Courts, soprano. Sidney Dalton, the pianist, was an efficient accompanist.

J. Ross Fargo, tenor, of Portland, Ore., who has been in New York for several months, has returned home to resume his teaching. Leonore and Edith Gregory, who have been studying in Berlin for the last five years, have also returned to Portland, and Mrs. Alice Brown Marshall is back from a two-months' visit in Minneapolis.

Mabel French, prominent in musical circles of Bridgeport, Conn., was married on October 7 to Richard Sear Tolman. Mrs. Tolman took an active interest in the Wednesday Musical Club and served that organization as corresponding secretary. She has also been secretary of the Bridgeport Oratorio Society since its inception, three years ago.

A musical kindergarten has been established in Devon, Conn., by Helen Louise Root and Esther Alice Cox. They plan to give instruction in music to children of three years old and over. In consideration of the early age at which Mozart received his musical education the studio has been named after the creator of the "Magic Flute."

The McIntyre Trio opened its season with a concert at the University of California, September 25, playing the Beethoven Trio in E Flat, a Saint-Saëns Sonata, for piano and 'cello, and a Dvorak Trio. The members of the organization are Joseph McIntyre, pianist and director; Constance Edson Seeger, violinist, and Victor de Gomez, 'cellist.

Clarine McCarty, of Washington, D. C., has prepared a course of talks on "History and Study of the Orchestra," "History of Music and Appreciation" and the lives of various composers. She will also give short talks on current happenings in the musical world. Of piano recitals which she will give during the season, the first will take place early in December.

Urban H. Hershey, pianist, and Anna S. Bergman, reader, recently gave a recital in St. Paul's Lutheran Church, York, Pa. The first monthly musical service of the season was given in St. John's Episcopal Church, under the direction of John Denues. In the first service of Trinity Reformed Church, Mrs. T. Byron Smith, soprano, and Paul Messerly, tenor, assisted.

Lucia Dunham, the New York soprano; M. Geraldine Sartori, the Indianapolis soprano; Mme. Giacomo Minkowski, a Dresden teacher; Karl W. Schulz, recently conductor of an Eastern comic opera company that toured with the "Merry Widow" and similar productions, and Henry G. Spiller, a New York organist, have established themselves in San Francisco studios.

The choir at the First Methodist Church promises to be one of the best in Portland, Ore., for the coming year. The quartet, composed of Mrs. Adna Smith Flo, soprano; Mrs. Elizabeth Hamilton Stowers, contralto; Warren A. Erwin, tenor, and A. Musgrove Roberts, is supported by a large chorus under the direction of Howard Barlow. William Lowell Patton is the organist.

The soloists at a concert given on October 1 in the Grace M. E. Church, Bridgeport, Conn., were Esther Berg, musical director of the church; Edna Northrup, pianist; Miss Berg, soprano; Ruth Berg, contralto; Eugene Bixby, tenor; Charles Mertens, basso; Essie Peabody, reader; Herbert Knowles, basso; Herbert Bottomley, violinist, and Mrs. Florence Legene Hayes, contralto.

The Milwaukee A Capella Choir has given notice to the public that its corporate name has been changed to Milwaukee A Capella Chorus. The society, which is directed by Prof. William Boeppler, will present "The Messiah," December 20, at its principal concert of the 1914-1915 season. Beethoven's "Messa Solemnis" will be sung, April 25, and the performance will be the first of the Beethoven composition in Milwaukee.

The orchestra of Smith College in Northampton, Mass., has been substantially augmented by the addition of new members. These are as follows: Frances Fribourg, first violin; Caroline Otis, Olive Soper, Esther Fanning, Florence Breckenridge and J. Katherine Leonard, second violins; Dorothy Brown, viola; Abbey Belden, cornet, and Mildred Moore, kettle drums. The orchestra will be directed again by Rebecca W. Holmes.

Owing to the increased amount of concert bookings, John W. Nichols, the New York tenor, has been obliged to give up his work in Temple Israel of Harlem, where he has been singing for the last six years. Mr. and Mrs. Nichols leave soon for their Fall tour, opening at Syracuse University on October 26. From there they go to fill engagements as far south as Gainesville, Fla., west to DeWitt, Ark., and north to Appleton, Wis., and back.

Mrs. F. C. Kay is the new president of the oldest music club of Pueblo, Col., the Monday Musical. At the first meeting of the season, the music studied and interpreted was that of Francis Hendriks, the Western pianist and teacher, recently established in Pueblo, after his return from Berlin and Paris. The youngest Pueblo music club, formed last year—the Tuesday Afternoon—opened the year's work by a concert and reception on September 29.

Charles Percy Hall, former choir-master of St. Martin's old parish, Ashton-on-Mersey, Cheshire, England, has accepted the appointment of organist of St. Mark's Episcopal Church, Milwaukee. Mr. Hall studied for three years in Trinity College of Music, London. When eighteen years old he won a prize for organ playing, carrying with it a two-year scholarship in the Royal College of Music, Manchester. For nine years he was organist of St. Martin's, and goes direct to Milwaukee from Cheshire.



Henri Pleimhof

The death was reported recently of Henri Pleimhof, a prominent musician in Switzerland, who passed away at Vevey, where he settled twenty-three years ago. Born in Germany in 1836, he was for some time a violinist of the royal orchestra at Hanover. At Vevey he taught and also founded and conducted a choral society, "L'Harmonie." His chief works for orchestra and chorus are "Ode Helvétique," "Grandson," "Helvétie." For many years he was the organist of the Church of Saint-Martin. When he retired at the age of seventy-one many honors were paid him.

John Jacob Leibfried

John Jacob Leibfried, second vice-president of the United German Singers of Brooklyn, died September 30. He was born in Wittenberg, Germany, fifty-three years ago. He was a member of the executive board in charge of the preparations for the annual song festival of the Northeastern Sängerbund, which will be held in Brooklyn next year. He was a member of the Arion Singing Society of Brooklyn.

Frederic J. Liddle

PITTSFIELD, MASS., Oct. 3.—Within one week of his fifty-sixth birthday Frederic J. Liddle, a prominent musician of this city, died yesterday after a brief illness. Mr. Liddle was director of the Pittsfield Symphony Orchestra and was for twenty-five years organist at St. Stephen's Episcopal Church. An indefatigable composer, Mr. Liddle had written a number of light operas.

W. E. C.

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ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of **MUSICAL AMERICA** not later than Friday of the week preceding the date of publication.

Individuals

- Althouse, Paul.**—Cedar Falls, Ia., Oct. 15; Portland, Me., Nov. 5.
- Anderton, Margaret.**—New York, Oct. 22 and Nov. 5.
- Beddoe, Mabel.**—Newark, N. J., Oct. 14; New York (Plaza), Jan. 7; Farmington, L. I., Feb. 9; Jamaica, L. I., Feb. 11.
- Brown, Albert Edmund.**—Northampton, Mass., Nov. 9; Boston, Mass., Dec. 21.
- Bryant, Rose.**—Briarcliff, N. Y., Nov. 1; Newark, Nov. 18; Philadelphia (Mendelssohn Club), Dec. 10; New Britain, Conn., Dec. 1. New Britain, Conn., Dec. 1.
- Burmester, Willy.**—Minneapolis, Nov. 16.
- Connell, Horatio.**—New York, Nov. 4; Philadelphia, Nov. 19.
- Dadmun, Royal.**—Newark, Nov. 11; Pittsburgh, Nov. 24; Youngstown, O., Nov. 25; Sewickley, Pa., Dec. 14.
- Eldridge, Alice.**—Boston, Nov. 2.
- Ellis, Viola.**—Los Angeles, Oct. 24; Long Beach, Cal., Oct. 19.
- Fox, Felix.**—Boston, Oct. 25.
- Gerville-Réache, Jeanne.**—Topeka, Kan., Nov. 13; Boston, Dec. 6.
- Gode, Blanche.**—New York, Oct. 16; Northampton, Mass., Oct. 21; New York, Nov. 5.
- Gunn, Kathryn Platt.**—Newburgh, Oct. 16.
- Gruppe, Paulo.**—Minneapolis, Nov. 1.
- Harned, Albert W.**—Washington, Oct. 30.
- Hinkle, Florence.**—(October) Worcester Festival; Hamilton, N. Y.; Evanston, Ill.; Attleboro, Mass.; Cambridge, Mass.; Portland, Me.; Springfield, Mass.; Boston, Dec. 17-18.
- Homer, Louise.**—Minneapolis, Oct. 23.
- Hopkins, Alma.**—Brooklyn, N. Y., Oct. 16; Bloomfield, N. J., Oct. 22.
- Huss, Mr. and Mrs. Henry Holden.**—Hastings-on-Hudson, N. Y., Oct. 17.
- Ivins, Ann.**—Toronto Festival, Oct. 23.
- Kaiser, Marie.**—Western tour, Oct. 25 to Nov. 8.
- Kitchell, Charles.**—Brooklyn, N. Y., Oct. 16; Bloomfield, N. J., Oct. 22.
- Lerner, Tina.**—Boston, Nov. 22.
- Lockett, Corinne.**—Washington, Oct. 30.
- Masters, Jessie.**—Washington, Oct. 30.
- Matzenauer, Margarete.**—Houston, Tex., Oct. 27.
- Miller, Reed.**—Southern tour, Oct. 11 to Nov. 1; Middle West tour, Nov. 1 to Nov. 22; Jamestown, N. Y., Nov. 23; Indianapolis, Nov. 26; Syracuse, Nov. 30; Cincinnati, Dec. 2; New York, Dec. 28, 29.
- Mitchell, Geo.**—Boston, Nov. 8.
- Morrissey, Marie.**—Carnegie Hall, New York, Oct. 11; New York, Oct. 23; Brooklyn, Oct. 27; Aeolian Hall, New York, Nov. 9; New Jersey, Mar. 17.
- Nichols, Mr. and Mrs. John W.**—Marshalltown, Ia., Nov. 12; Appleton, Wis., Nov. 17.
- Northrop, Grace.**—Newark, N. J., Oct. 14; New York (Plaza), Jan. 7; Huntington, L. I., Feb. 9; Jamaica, L. I., Feb. 11.
- Powell, Maud.**—Boston, Oct. 25.
- Rennay, Leon.**—New York, recital, Nov. 2.
- Rasely, George.**—East Orange, N. J., Oct. 14; Wolfville, N. S., Nov. 6.
- Reardon, George Warren.**—New York, Oct. 22; Brooklyn, Nov. 21; Huntington, L. I., Dec. 8; Jamaica, L. I., Dec. 10.
- Reardon, Mildred Graham.**—New York City, Oct. 23; Brooklyn, Nov. 12; Huntington, L. I., Dec. 8; Jamaica, L. I., Dec. 10.
- Ricker, Katharine.**—Boston, Nov. 2.
- Rio, Anita.**—Boston, Oct. 20-21; New York, Nov. 1.
- Rogers, Francis.**—Tuxedo, N. Y., Oct. 10; Dobbs Ferry, N. Y., Nov. 5; Lawrenceville, N. J., Nov. 11; Maplewood, N. J., Nov. 18.
- Samaroff, Olga.**—Philadelphia, Nov. 6, 7; Boston, Nov. 15.

Serato, Arrigo.—Boston, Nov. 8.

Seydel, Irma.—Syracuse, N. Y., Nov. 30.

Simmons, Wm.—Ridgewood, N. J., Oct. 25; Orange, N. J., Nov. 6; Brooklyn, N. Y., Jan. 10; Peekskill, N. Y., Jan. 25.

Spross, Charles Gilbert.—Rome, N. Y., Oct. 16; Poughkeepsie, N. Y., Oct. 21; Boston, Oct. 25; Buffalo, Oct. 27; Philadelphia, Oct. 29; Vassar College, Nov. 4; Aeolian Hall (N. Y.), Nov. 6; New York (Mozart Society), Nov. 7.

Stephano, Salvatore De.—Rome, N. Y., Oct. 16.

Sundellus, Marie.—Chicago, Oct. 18 and 25; Cleveland, Nov. 3; Kansas City, Nov. 10; St. Louis, Nov. 13-14; Hartford, Conn., Nov. 23 (Boston Symphony Orchestra).

Van Der Veer, Nevada.—Southern tour,

Oct. 11 to Nov. 1; Middle West tour, Nov. 1 to Nov. 22; Jamestown, N. Y., Nov. 23; Indianapolis, Nov. 26; Syracuse, Nov. 30.

Webster, Carl.—Marlboro, Mass., Oct. 16; Lynn, Mass., Dec. 7.

Wells, John Barnes.—Newburgh, N. Y., Oct. 16; Derby, Conn., Oct. 23; Glen Cove, L. I., Oct. 25; Akron, O., Oct. 27; Meriden, Conn., Nov. 2; New Brunswick, N. J., Nov. 11; Brooklyn, Nov. 15.

Wheeler, William.—Middlebury, Conn. (Westover School), Oct. 22.

Orchestras, Quartets, Choruses, Etc.

Gamble Concert Party.—Warwick, N. Y., Oct. 14; Grove City, Pa., Oct. 16; Edinboro, Pa., Oct. 17; Conneaut, O., Oct. 19; Ballon, O., Oct. 20; Bluffton, Ind., Oct. 21; Plymouth,

Ind., Oct. 22; Whitewater, Wis., Oct. 23; Abingdon, Ill., Oct. 24; Ponca, Neb., Oct. 28; Manhattan, Kan., Oct. 30.

Minneapolis Symphony Orchestra.—Minneapolis, Oct. 23, 25; Nov. 1, 6, 8, 15, 20, 22, 24, 29.

San Francisco Symphony Orchestra.—San Francisco, Cal. (Cort Theater), Friday afternoons, Oct. 23, Nov. 6, Nov. 20, Dec. 4, 11; Jan. 8, 22; Feb. 5, 19; Mar. 5.

Sousa's Band.—Grand Rapids, Nov. 10; Detroit, Nov. 11; Coldwater, Mich., Nov. 12; Goshen, Ind., Nov. 12; La Porte, Ind., Nov. 13; Michigan City, Ind., Nov. 13; Kankakee, Ill., Mar. 14; Streator, Ill., Nov. 14; Peoria, Ill., Nov. 15.

Steinert Concert Series.—Portland, Nov. 3; Worcester, Nov. 4; Providence, Nov. 10.

MRS. CARL ALVES
RETURNS AFTER NINE
YEARS IN EUROPE

Mrs. Carl Alves, Contralto and Voice Teacher (on left), and Three of Her Pupils

Mrs. Carl Alves, who a decade ago was one of the most prominent oratorio contraltos in this country, appearing at the Cincinnati, Worcester, Toronto and Detroit festivals and with the New York Oratorio Society, the New York Philharmonic, Boston Symphony and other societies, returned from abroad early this Summer. Mrs. Alves went to Europe nine years ago to supervise the musical education of her talented children, Elsa and C. Waldemar Alves. At Leipzig a number of her pupils from New York studied with her. Long before the war broke out Mrs. Alves had planned to return to New York, and, as it happened, she engaged passage on the last steamer out of Bremen. She will remain in New York permanently and has her studio and residence at No. 48 West Ninetieth street.

Carlo Buonamici Returns from Summer in Italy

BOSTON, Oct. 3.—After an exciting Summer spent in Florence, Italy, and thereabouts Carlo Buonamici, a director of the Fox-Buonamici School of Piano-forte Playing in this city, arrived home on Thursday of last week on the *Canopic*. Mr. Buonamici was a few days late in arriving for the opening of the school year, but is now hard at work. In the event of a declaration of war by Italy, Mr. Buonamici expects to be called back to his native country for service.

W. H. L.

Marie Sundelius Opens Concert Season

BOSTON, Oct. 1.—Marie Sundelius, the soprano, who has been spending the Summer at North Bridgton, Me., has returned to her home in this city and already has her busy concert season well

under way. A recent appearance in Syracuse, N. Y., was eminently successful. She sang there at the opening of a large church organ, with Clarence Eddy presiding at the instrument. Among other important engagements for Mme. Sundelius is that with the Apollo Club of Chicago in November when she sings the soprano rôle in Elgar's "Caractacus." She will also appear with the Minneapolis Symphony Orchestra on its Spring tour, and has been engaged for the great Swedish Singing Festival in San Francisco, which will be one of the large features of the 1915 Exposition. W. H. L.

BETTER INCIDENTAL MUSIC

That Is a Need of Stage To-day, Points Out Young Conductor

That one need of the American stage at present is a better correlation of the incidental music with the dramatic demands of the situation which it is supposed to illustrate, is the belief of Akibo Gusman, a young musician who of late has devoted his energies to the direction and arrangement of music in the theater. Mr. Gusman says that the average theatergoer ignores the orchestra, which all too frequently creates an



Akibo Gusman, Young Orchestral Director

inappropriate atmosphere. Yet the audience may to a certain degree be absolved of blame, since many musical directors arrange incidental music in a careless and incompetent manner.

It is Mr. Gusman's belief that music, properly applied, can be made a valuable and indispensable theatrical auxiliary. Last year when he was invited to conduct "Hop O' My Thumb" at the Manhattan Opera House, the young musician proved himself to be quite equal to his task. His present work, which is being done at the same theater, with the incidental music to "The Story of the Rosary," was given unqualified praise.

The conductor was connected with several highly important American musical organizations before he took up his present work, having played under the batons of Hertz, Toscanini and Walter Damrosch. Thus far he has succeeded

in proving his belief that theatrical conductors would do well to cultivate and co-ordinate a sense of dramatic and musical fitness.

THREE CHILDREN'S ALBUMS

"Thé Dansant for Young Folks" Among Volumes Newly Issued

Three attractive little albums for young folk, "Thé Dansant for Little Folks," "Mother Goose Rhymes and Tunes" and "Playtime Songs, Old and New" are issued by Hearst's International Library Co., New York.

The first consists of "old-time game songs with easy accompaniments, new simple piano pieces for children's home dancing parties and a musical recitation."

The music has been composed and arranged by Raymond Perkins, while attractive pictures in colors have been drawn by Paul Woodroffe. In the case of the "Mother Goose" Mr. Perkins has composed some pleasing melodies which he considers are more fitting to the popular texts than the old tunes. Extremely well engraved and printed are these albums and they should find a wide audience.

"Thé Dansant for Little Folks," "Mother Goose Rhymes and Tunes," "Playtime Songs Old and New." Music Arranged and Composed by Raymond Perkins. Pictures by Paul Woodroffe. Published by Hearst's International Library Co., New York. Price 50 cents net each.

Tina Lerner to Play Twice with San Francisco Orchestra

Among the engagements to be filled by Tina Lerner on her forthcoming Pacific Coast tour are two appearances with the San Francisco Symphony Orchestra, under direction of Henry Hadley, on December 4 and 11. This will be the first time in the history of the orchestra that an artist has been engaged to appear as soloist at two regular concerts in one season. Miss Lerner, by request, will play the Tchaikowsky Concerto at the first concert and at the second the Saint-Saëns in C Minor. She is also engaged for two recitals in the same city.

The People's Singing Classes, Frank Damrosch, director, open their twenty-third season with a demonstration meeting in the Fifty-eighth Street Library, New York, October 9. The organization, which is affiliated with the People's Choral Union, has for its object instruction in sight reading and choral work. Classes are held in various parts of Manhattan, the Bronx and Brooklyn.

Paul Althouse, tenor of the Metropolitan Opera, will be the soloist with the Apollo Club of Chicago, Sunday night, October 18. Other October engagements for Mr. Althouse include song recitals at Reading, Pa.; St. Louis, the Art and Travel Club of Chicago, and the Iowa State Teachers' College at Cedar Falls, Iowa.

Margarete Matzenauer, for four years a leading contralto of the Metropolitan Opera Company, will again be a member of the organization, but this year she will be listed among the dramatic sopranos.

David and Clara Mannes will open their eighth consecutive season of joint recitals for the violin and piano at Westover School, Middlebury, Conn., on the night of October 10.

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Journeys of Louis Koemmenich to Haunts of Notables Abroad

Meetings with Sgambati, Paderewski, Schelling, Enrico Bossi and Vittorio Gui as They Impressed the Conductor of New York Oratorio Society and Mendelssohn Glee—Première of Bossi Oratorio

FORTUNATE among New York choral organizations are the Oratorio Society and the Mendelssohn Glee Club. Their conductor, Louis Koemmenich, has returned from Europe, while the conductors of some other choral bodies are still at the front fighting for their respective countries and so rendering impossible the continuance of their musical activities this season in New York. Mr. Koemmenich arrived in New York on September 24 aboard the *Antilles*, accompanied by his wife and his daughters, Elfrieda and Irmgarde.

Leaving New York in the Spring the conductor and his wife took the Mediterranean route arriving in Italy, where they had many visits to make. Traveling with them were Howard Brockway, the composer and his wife. Naples, Capri, etc., were on the itinerary. Mr. Koemmenich related his Summer's experiences the other day to a *MUSICAL AMERICA* man.

"In Rome," remarked the conductor, "we were fortunate in meeting so many charming persons. We had tea with Sgambati, the veteran Italian composer. He is indeed a master, and I talked with him about the possibility of the Oratorio Society's giving his 'Requiem' some time in the near future in New York. I need scarcely add that he was delighted with the prospect. We attended one of the graduation concerts of the St. Cecilia Academy, too. Here we heard very interesting works. Several of the students, who had completed their courses, conducted original orchestral works, the most conspicuous being that by the Conte di Cimara. His orchestral piece was engaging."

Protégé of Toscanini

"At Florence I had the honor of meeting Vittorio Gui, a protégé of Arturo Toscanini. He is a noted operatic conductor and a remarkable composer. He gave me some of his songs, among them settings of his own translations of some Chinese poems. He is an 'ultra-modern.' If you imagine for a moment that the younger Italians are not keeping pace with to-day's musical thought, look at these songs. They are as modern as any that the French school has given us and I find them quite as individual."

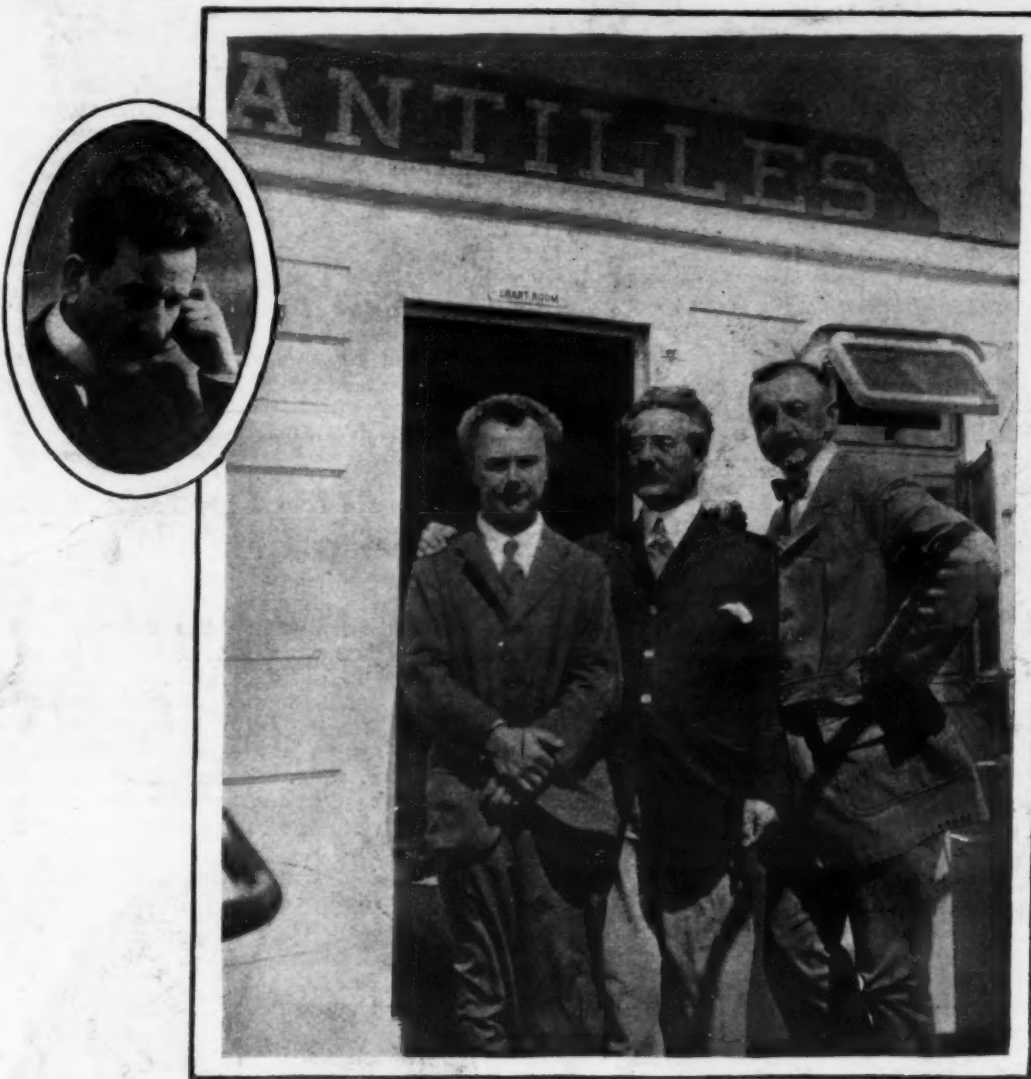
"Two weeks we spent at Bellaggio. While there we had the pleasure of having Enrico Bossi visit us. He is no longer connected with the conservatory at Bologna, but lives near Como, giving all his time to composition. He came over with his son. Under his arm he had the big orchestral score of his 'Joan of Arc,' of which the Oratorio Society is to give the first American hearing this season. I have high hopes for the work's reception in New York. Truly colossal are the choruses, which are written with great mastery. And the whole *partitura* fairly teems with wonderful orchestral ideas. Modern oratorio of this kind must surely appeal to the public, for it is built on lines which are closely related to those of the music drama."

Switzerland was then visited, Interlaken, Lucerne, Berne (where the Koemmenichs attended the exposition) and Lausanne. During the last week of July they visited the E. J. de Coppets and the

returned on finding that they could not get through by way of Mainz. After money had been wired them by their father they started from Bonn on a Friday night and arrived in Lucerne on Sunday night. They had experienced no hardships and had been treated politely by the Germans; some of their baggage, however, was left behind them, but is now being located by Mr. Koemmenich.

In Milan Mr. Koemmenich saw Riccardo Martin and Rudolph Schirmer.

In New York the officials of the Oratorio Society were perplexed as to the whereabouts of their conductor. William Burnet Tuthill, secretary of the society, located Mr. Koemmenich and, when the *Antilles* was chartered, cabled the conductor asking him whether he desired four berths on it and if so to wire



Aboard the "Antilles" on the Way to America. Josef Hofmann, Louis Koemmenich and Rudolf Ganz. Inset: Marco Enrico Bossi, the Distinguished Italian Composer, Whose Oratorio "Joan of Arc" Will Be Given Its American Première by the Oratorio Society of New York under Mr. Koemmenich's Baton this Winter

Ernest Schellings. They were guests at the birthday party on July 31 of Paderewski at the famous pianist's home at Morges. Here it was that the news of Germany's declaration of war against Russia reached them. When they left for Lucerne on August 1 Switzerland was already mobilizing. The houses presented a rather curious sight, reported Mr. Koemmenich, as all the military uniforms of the men were hung out of the windows to be aired. Here in Lucerne Mr. Koemmenich and his wife were awaiting the arrival of their two daughters who had been at school at Maseyck in Belgium.

Plight of Misses Koemmenich

The Misses Koemmenich set out to meet their parents, but found it impossible to get farther than Mainz, owing to the fact that the trains were not running according to schedule and were being used largely for soldiers. The conductor telegraphed to every possible place to locate them and finally found them by wire at Bonn, whither they had

PIANO MUSIC UNDER INTERDICT IN PARIS

One of War Conditions Observed in French Capital by Thuel Burnham

OPTIMISTIC over the prospects of the American concert season, Thuel Burnham, the American pianist, arrived in New York from Paris on the *Vaterland* last week, with an interesting tale of life in the war zone. Mr. Burnham is now lodged in New York, busily preparing his repertoire for his forthcoming tour of the United States, under the management of Harry Culbertson. Unlike many of his compatriots, Mr. Burnham can hardly be called a war refugee, as his last season's plans stipulated that he should return to America at this time. In a chat at his rooms the other day the exponent of Leschetizky related:

"I left Paris for Boulogne and arrived at Amiens six hours before the Germans arrived there, and the din from the guns was deafening. The strangest thing of all was the gloom which pervaded Paris while the Germans were in the vicinity. All lights were out at seven o'clock in the evening, and even in the day time the streets were deserted. Only now and then did people venture forth from their houses. In a week I did not meet on the streets a single person of the age eligible for the army. I could not walk a single block without being held up five or six times and forced to show my papers. Three quarters of the shops were closed, and every one was weeping. I could not practice, because the French would probably have mobbed me should I have started. One of my pupils attempted to play the piano and was promptly asked to consider that twenty-one men from that house had gone to war and at that moment might be lying dead on the battlefield."

"After finally getting to London I found conditions almost as unbearable, except of course that the shops were open and that some of the theaters were giving performances. But after night-fall everything is quiet and almost all lights are put out, enshrouding the city in darkness, with only now and then a searchlight flashing across the sky on the lookout for Zeppelins."

Sergei Kotlarsky Again in New York

Sergei Kotlarsky, the young Russian violinist, has returned to New York after giving concerts in France, Cuba and Mexico during the past year. He is visiting Herwegh von Ende, with whom he studied for nearly ten years.

Karl Muck Arrives from Europe

Dr. Karl Muck, conductor of the Boston Symphony Orchestra, arrived in New York from Europe on the *Ryndam* last Tuesday. He was met at the dock by Charles A. Ellis, W. H. Brennan and W. E. Walter, of the orchestra's managerial staff.

When Emma Trentini, the Italian soprano, arrived in New York on the *Savoie* last week she was asked if Enrico Caruso would go to the front as a soldier. "Oh, no, Caruso is too fat," she is said to have answered. "He might go as a cook but not as a soldier."

Moriz Rosenthal is scheduled to play Xaver Scharwenka's Piano Concerto in F Minor in Vienna this season with the composer conducting.

Mischa Elman Returns to New York

Having returned last week from his tour of Australia, Mischa Elman, the violinist, is in New York, stopping at the Hotel Knickerbocker.

Otto A. Voget, director of the Voget Conservatory of Music, Norfolk, Neb., returned from Europe recently on the *Nieuw Amsterdam*.

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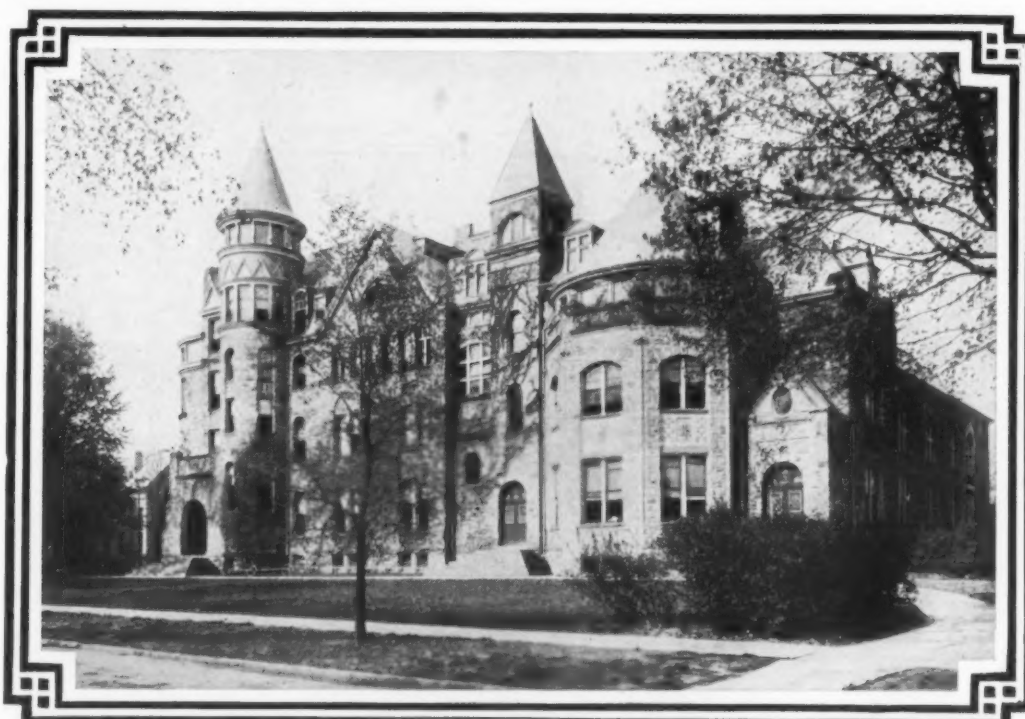
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